

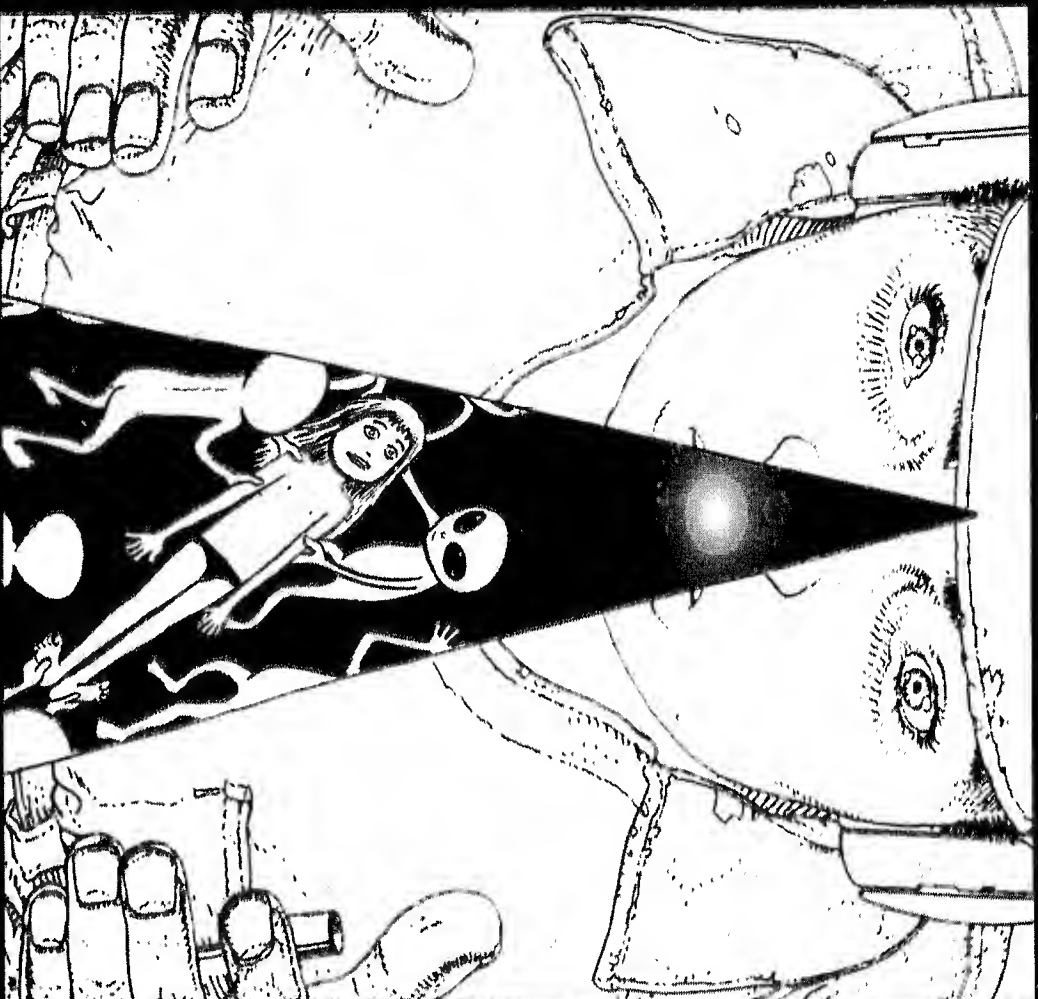
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BEAN



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As for this issue, we really have to apologize, first and foremost, we got a little screwed on our covers. They were supposed to be glossy.

In fact we wrote something about that in the Scene and be Heard section, ignore that. This section had to be added later because some stoners did our covers and procrastinated 'till the very last moment possible, rushed, and did a sloppy ass job on them. So we said fuck that, and we did the only thing we could, and got a replacement job, and this is what we ended up with. Damn stoners...they really fucked us up, but this aint too bad...I hope. bEAN is growing, and I'm damn proud of what we've accomplished so far, and we thank all ya'll. Couldn't do it without cha. Keep the faith in us, and in the scene. If we can somehow form unity, even if it's through white trashness or ghettoiness, we will overcome all barriers. So get down with the ghetto funk, and we hope you'll enjoy this issue. Rave on wit yer bad self.

-Brenda bEAN

a hundred paragraphs

BEANS

magazine

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Promotions who have supported us: Vibe Alive, Mushroomz, Incrediblebees, ATP, Core, Sense, Majesty, Drop Bass, Positive Emity, and Aquinox. You all have our continual support back atcha.

"Reality? I don't know what reality is anymore. I'm convinced that I'm really dead and that my life is just some joke dreamed up by the devil. I'm actually in hell."

"Punish your future, to spite your past, there may be no right, there may be no wrong, but there is pain, and it always lasts too long..."

-Deep thoughts by Dave Ferial of Allen Internet

"Thank you for fucking my mind"—said to Dan Efex at Even further further—some raver who looked like Jesus

"The porta-potties were cleaned out last night." (to Henry) —"Yeah, well I saw your mom walking around there this morning, and she looked a little bloated and had that blue stuff around the ridges of her mouth—maybe she had something to do with that?" —Dan Efex to Henry during one of the 'Your mother' battles at Further.

"Sooner or later we'll all learn that in the long run, it REALLY is all about the music and the unity"—Lin- known Raver

"Why don't Mexican's barbecue?".....
.....Because the BEANS would fall through the grill!"

-Benny the Blanco Croogun.

Here are some future things going on, kinda last minute, there's always something last minute...
-Tony "Loki" and Sense Productions to be back in full swing; possibly this fall or Winter, but for sure in 1997. This guy throws some good shit, don't miss it.

(312) 918. 9084

-VP and Core Innovations' New Years Eve bash, here in the city, an exceptional event without a doubt, I'm sure. (To be announced officially at a later date.)

(312) 509.6407/ (312) 509.6334

-Aquinox: Watch for this Chicago based promoter outside of the city. A good time will be had for those who like a slight road trip.

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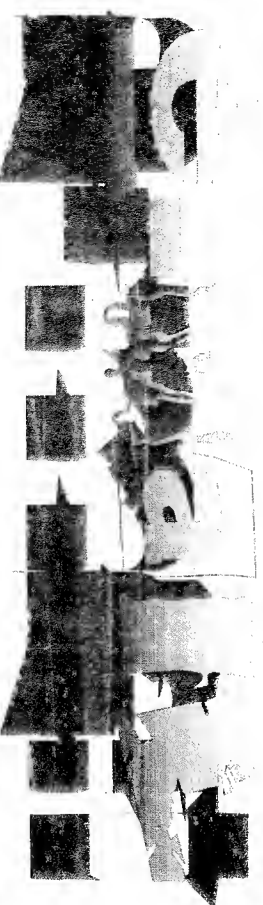
Yo BEANERZ!

Let me start off by saying you guys are the shit! I've never read a mag that keeps it real like y'all do. Much props on the no sell-out! Let me tell you about myself, I recently started raving and I've never seen anything like it! I've been a House DJ for some time now, but I want to start spinning Rave. I was wonderin if you could help me out? Like I said, I'm new to the scene, but I fuckin' love it! I want to learn things like what tra are the bomb, and which ones are wack. I want to start spinning the shit, but I don't know where to start. I'm like a rare virgin. Just this past weekend, I went to Yoo-doo, and I had the time. I was completely sober, but I felt fucked up all night. Natural High! I caught my attention. Justin I ong. That boy was the shit! I just stood in front of him and watched his entire set. I loved how he didn't just spin traas, he became them, he got into it! After his set, I wanted to talk to him about maybe helping a young DJ get into the scene. I figured he would look and laugh, probably call me fake or something, so I laid back. But I would appreciate any help from you guys or another DJ out there with advice to give or who just wants to hang out. I'm open! I have enclosed an address & some phone #'s to reach me. Thanks Y'all! Keep it real!

Virgin Raver,

Mike (DJ Fuzion) Talbert
713 Kathleen DR.
Schereville, IN 46375 fax (706)336-5928
ph (219)322-2041

P.S. To Phantom 45: You are the supreme
junglist! Keep it bumpin'!



BEANERZ-

I'm not of wealth to own a computer- or familiar enough with my new neighborhood to access the internet, so.....here's the old fashioned way. U.S. Post Office! Actually it's Labor Day, my catching on reading day (my favorite daze). And I gotta say: Shit! You guys are fuckin' hilarious! I was down in some bathroom reading (BEAN #6 learn the "Latin Lingo") attempting, so determined, to master the pronunciation of "me cage los pantalones," when I almost fell off the toilet laughing at the realization of it's translation "I shit my pants." Three thumbs up!

-Anonymous, MPLS

BEAN

Hi! My name is Sam. I am just wanting to thank you for the mag. It has kept me busy through very many classes, made me laugh, smile, & think. I have only one of your issues, & it's hilarious. I love the article on "Cover Boy From Thousand Words," or whatever. You all have a great sense of humor. It is a wonderful thing, you all spending your time & \$ for other people's enjoyment! You're all wonderful writers, & I hope the best for you! Thanks for a lot of smiles! I hope to meet both you at some party!

Sam

BEANZ, BEANZ, you magical fruits!

Hey, I got a question re: "Raver Friendly My Ass." How many ravers does it take to screw in a lightbulb?... Give up? 100! One to screw it in, and 99 to complain about how it used to be! C'mon ya jipers! Yeah- I've seen changes in the past 3-4 years. But ya know...that's called progression! Every movement, every style, every culture requires a necessary amount of suffering to gain more insight, more depth, and more strength! Ya never truly understand that you shant touch the burner until ya get burnt. The more energy spent on grudging over downsalls, the less energy available to ROCK THE HOUSE AND SHAKE YO MONEY MAKERS! Stitchin! You BEANS got it govin' on. Peace & Respect!
Wendy-GRL, MPLS

To BEAN:

Hey what's up kids! I thought I should write to give you guys credit for this mag, since this scene is too busy bitchin' or talking shit. Well, I have been raving for only about the beginning of this year. I am new at this, but I think I managed to figure out this scene. It is a plan I call: "The Spinning Cycle." (The reason being that our scene is spinning around and round, and it seems like it ain't going to stop.)

Here is a run down on it:

1) It starts off with the people, like the big fat black lady at the expo center, she takes advantage of promoters, by knowing that there are not many places to throw parties, so they charge a lot!!!

.....which leads to.....

2) The Promoters. First they need a space (see #1) then they need to book good talented DJ's, so ravers could show up???

.....which leads to.....

3) Back to the promoters, for having to get DJ's from around the globe to satisfy ravers!!!

.....which leads to.....

4) DJ's, having to pay for them to come to Chicago and then pay them for spinning, and getting their asses back to Europe???

.....which leads to once more...

5) BACK to the promoters, for having to charge a lot to get into a rave. (for reason see #2 and #4)

.....which leads to!!!!!!!

6) The final stop, ravers either becoming promoters, DJ's, vendors, or staying ravers so we can see the people around us try to succeed...

Hopefully we will start to take this seriously, and try to put a stop to this spinning scene. Well, that's about it, keep dancing.

Peace,

Danny V.

BEANERS

What's up w/ people always dis'n fashion in the scene. Sure, some people R only there 4 the looks, but those kind R in many more places then just parties. Look around, I'm sure we've all grown up or known someone that is always into their looks & shit. Whatever happened to: get past the looks, don't judge a book by it's cover. Someone may see me or one of my friends, who don't have much money at all, with a phat new shirt & just conclude that we dress to impress, when all that's goin' on is that night just happens 2 be the same day I got new gear. There R many more times I am plain clothed, not that I need 2 explain, and then what, I'm cool cuz I don't have an extravagant wardrobe and if I look like a scum, maybe even more people will be attracted. I'm in no way dis'n the scene or it's supporters, but what about the people that totally dress up w/ like feathers & shit and those glitter girls, it's all part of the fun. If you care so much about what everyone's wearing, what R you doing w/ your time there? Don't criticize, just get up & groove.

That was somethin I just had 2 let out, didn't mean to offend anyone. I think it's really great what you guys R doing. Hook me up w/ some issues when I go 2 school please. Thanks 4 reading my concern.

-Mark

How's everyone at BEAN?

I've never had the chance to personally meet you but I would love to get the chance. My name is Tara and I'm a student at Southwest Missouri State University. I've been reading your magazine for quite a while and I think it's that as hell. I think that all the ignorant little comments are great! I mean it's all for the sake of fun. I think that the people who write ignorant letters because they got their feelings hurt should grow up, take a valium, or something! I don't understand why people can't just take it for what it's worth. You have a dope magazine and should keep up the good work. I'm not writing to go off on all the little crybabies though. The purpose of this e-mail is to see if you could help me out with a problem I'm having. See, since I started school full time this year (way far out here- I'm like in the belt buckle of the bible belt and it really sucks!) I've been having difficulties having enough time to get out and get my hands on your 'zine. I would really appreciate it if you could help me out some way some how. I am absolutely miserable out here in bumle fuck and I'd really appreciate it if I could get one of my most favorite 'zines! you can e-mail me or you could just mail me a magazine if you'd like! That'd be so wonderful.

Tara Andrews.

Dear BEAN Magazine,

I first picked up your mag at Voodoo in July. I read every article and laughed my ass off the whole way through. I really enjoyed the straightforward reviews and pictures. Keep up the good work and keep the scene alive and growing.

Can't wait for the next one!

Sincerely,

Sean C. Timm

To the BEAN Zine,

It's approximately 2:00AM Weds. morning, I just got home from work. I made a deli style turkey & cheese (American) sandwich. My refrigerator light is broken. My sandwich is tasty. I've watched this culture emerge from loft parties to full scale "raves." I remember when the line ups had Hyperactive and Hector Lopez headlining. (Hey you new "B"s, do you know who Hector Lopez is?...New "B"s are the new school kids.)

And, before then Miles Maeda, and Mark Farina would throw down at someone's pad. Nostalgia can catch up with us all. I remember when big pants weren't JNKO, Cross Colors, Gind, or Q's but were size 50 Levi's stolen from your father, or bought at Sears. I've been around. Watching. But enough, for right now I have a story. My girlfriend and I live in the Northwest Suburbs, near the grand Woodfield Mall. (Where we do most of our shopping. It's a highly suggested mall. If you've never been.) We were visiting the Cash Station, and in front of us were three girls, (Age range: 15-16) talking about parties. I, just being friendly, asked if they were talking about raves. One did reply, "Yes," and that indeed they were "ravers."

I smiled and told them that my girlfriend and I were also, but we were taking a break for awhile. The more receptive of the crew asked, "Why?" Then I told them that I went to loft parties, and raves back in '92, and how much things have changed. So I (and my girl) felt it was due time for a break.

The girl that identified herself as a "raver" looked at me and then to her friend, (and I quote) "This guy is full of shit." I nearly died. "Number one," she said, "parties are still a new thing, and the word 'rave' wasn't invented 'till last year. Come on. Let's go."

Then they walked away from us. I was so shocked, my mouth was, and I was, on the floor. The only thing I could muster to say was, "You little shit!" I know that was wrong, but man was I steamed. So to all the new "B"s, know what the hell your roots are! I think I had the right to be mad. That's my story. Now I have to fix my refrigerator light. But I do have one quick question. You guy's are jurglists, this we all know. But do you like MC's? Why or why not? Biggs is my favorite.

Peace,

Zeke Festus

P.S. I'm almost as cool as you

Since I'm a lazy fucker, I only put most of the letters in here. Also I don't have the time to write anybody back like I want to so I'll just reply to everyone in one paragraph. First off, I would like to thank everyone that gave us props. Second, for Mike, Justin (and almost all other DJ's) are people just like you and me and appreciate compliments and questions (and most live for it too). You shouldn't hesitate to talk to them. Third, I agree that something does usually have to give in order to "progress" or get better, but I do not believe that what our scene is seeing right now is "progression" but greed. Of course that's just my opinion. I do give props to all the promoters who are starting to do low cost parties now (by low cost I mean below the 20 dollar norm.) Fourth, as for Danny V., for someone who has been in the scene for a short time you have seen exactly what everybody else is complaining about. Now the only question is what can you (or anybody else for that matter) do to help? We put a survey in this issue to see what people actually want and to see how much people actually respect their scene and the music. By doing this we are hoping to get some ideas and offer some suggestions to people who will listen. As for MC's we do like and appreciate their talents. And our favorite is Chach E. Bong (see below). It's just unfortunate that sometimes promoters or even the jungle DJ's themselves won't let MC's perform.

Thanks, Martin



Chach E. Bong

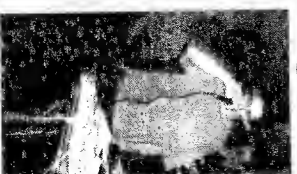
Last seen: Living out of a backpack somewhere between Zompton and Waukilla.

Famous for: Getting wild on the MIC: "Mutha fuckin' oranges and grapes."

Career Highlight: Smoking a joint with Lady Kier.

Other important details: Can be found often smoking kind buds, has a distinguished dance style: both feet spread apart with both arms in front like a mummy, also with shit eating grin on face.

If you know where Chach E. is, please write to us with a full explanation. Chach E. cannot travel far by foot, especially when intoxicated by THC.





Scene and be heard.

Fuck it, why not?

Well shit, what can we

say... we're back, in full effect. Do you dig the covers, or what? Yeah, they were a little more pricey, but shit, we've been doing this for a little over a year now, and we had to decide whether or not we could keep doing this as a hobby, or if we should just get buck wild, and go all out...we decided to get butt nutty, as you can see. I think some of ya may think we're taming a bit on the cheese...never fear, the cheese will always exist as long as we're in this scene.

So yeah, we're here to stay, and we're here to report this scene we have in Chicago.

Yeah, there are other publications, but we keep it real, ya know. So, you asked for it, so here it is. **BEAN** with a glossy ass cover. We are still a zine damn it! We just look a little better. I mean come on, look at what we charge for ads... it's a crime I tell you, and I really can't see why more folks don't wanna do ads, but that's fine—more room for content, that's what I say. So what if our bills are like five months behind? Awww well. Geez, anyhow. So yeah, this is like our belated Anniversary issue, so yippy fucking yeah! I'm sure all you foolz would really want us to re-

print our first cover in full color for the occasion, right? Oh well, sorry...aint gonna happen. But just for good old time sake, we did re-run the first issue's "Penus" cartoon we gaffed, so check that out. So that's that, now some scene shit.

First of all, I want to again thank all of you who contributed to this issue, and I encourage you to all feel free to do so in the future. The best way to cover this scene is to involve all of the people who care about it, and that's our mission, first and foremost. There are too many of

damn it, I'm so tired of

people bitching about how bored they are with parties! you out there with knowledge, and great ideas...put your heads to work. Deejays especially, there are so many of you right here in Chicago: send us a tape, we'll review it, or heck, write some record reviews, I mean shit, you already buy the records, spread the word about 'em, or if there's a good label out there, write about it. I'm so tired of hearing everyone bitch about how boring the scene is and shit. Get involved. Get busy promoting yourself and your music. Cause music is the reason we really stay in this scene, believe it or not. For as much talent this city has, we outta be ashamed of ourselves on how we take it for granted. And I know I take a risk by asking people to contribute, but shit, I can't possibly ask every last one of you to do something. If you know shit, and think it'll help out, send it. Even your opinions are always interesting to hear. Just when I think I know what's going on, someone always says something to change my mind. So be clever, be a smart ass, whatever, but get involved

So, that cover it I

guess. Now the famous topic of discussion, the one that everyone loves...promoters. Our friends. It seems these days, a lot of hype about certain subjects are on promoters' minds. They seem to be pushing for "Unity" and trying to emphasize the music more, and it's all good and everything, but only if it's for real. Take a stand against garbage, there is a scene in nearby Madison, Indianapolis, sometimes Milwaukee, a small scene in Rockford. If something looks shitty here, explore some place else. Or how about this...stay home once in awhile. The only way parties will get better, is if we are able to look forward to each and every one of them. And right now, I don't think those of us not on drugs every weekend, can say that. It's to the point where big parties are the good ones. There are just too many mediocre parties, with mediocre attendance, in a mediocre space. We are getting tired, alot of us are.

Good or bad, there is a

party every weekend in

Chicago, and it's really killing our scene's morale. Pretty lame, hey? What was the best party? Uh...

Outburst was cool, so was Love Revolution, and Mike Dearborn's Blast-off just recently was good. But nothing was really out-

doors, at least not in the Chicago area. Not a quote unquote rave party anyhow. I hear the junglists did the picnic thing in Joliet pretty often, which sounded cool. But no "Dynasty" attempts, which I was hoping for.

There was that unfortunate fiasco with the helicopters at Moonflower. Damn, this Summer was lame. Now

it's Fall, and soon Winter will be here. What will the new space be? Will there even be such a creature? How about finding some spaces more on the north side, if you're looking

promoters. Cause, you know, there are a lot of Milwaukee kids who wanna party, but don't wanna drive four hours and shit...when they can just go to Madison. And shit, we don't wanna drive all the way down to

Photon in the snow either, up here in Egypt. So, how about that Magic City space in Gunnee?? So what if it costs an arm and a leg...someone should do that shit again! (It's only ten lovely minutes from ZOMPTON!) Heh heh heh.

Anyhow. There ya go, I talked a little shit, gave some advice, offered a few suggestions, I've done my job. Now whoever wants to bitch at me, don't even bother, cause like the almighty Groogan Benny Blanco would say, "I don't give a fuck."

-Brenda

"Outta sight, Outta mind"

216 in the mix

Stephen Cinch, AKA "Sleepy C," knows what's up when it comes to making folks get down. Especially

when it comes to his own town of Cleveland, Ohio. I guess da foolz out there got this prefix thang going on, so we'll play along too. But as the almighty Yakov would say... "2-1-6 in the mix, ruling all the triple digits."

Sleepy C has played recently in Chicago at the ATP/Catalyst event back in the early Spring. "Stomp." He did his first Live PA at Mushgroove's "Outburst," and did his second in Rockford for "Live and Direct." He currently works with several record labels, and seems to be close with Chicago's very own, Terry Mullan. Let's check this shit out.

312: *So, when did you get your start in electronic music? Has your career always revolved around techno and vinyl?*

216: I started listing to new wave stuff/electronic dance music in the early 80's. I was totally into Gary Numan.

Kraftwerk, Depeche Mode new order, etc.. but I was also into the Cure and other guitar bands. I had been playing guitar since I was four, so I started playing in guitar oriented bands. The most popular was the band, "The Flying Carpet People," (who are still around!!) But in 1988 I heard a style of music with no cheesy vocals, just synths and beats! I loved it!! I later found out it was house/acid house music. From the moment I heard it, it changed my life!! (Hopefully for the better!!) I soon after quit the F.C.P. and began to expand my keyboard collection. So I actually started producing the music before I started to spin it! But as luck would have it, the only way to get good house was to buy 12"s, so I did and after about a year, I had a pile of music. In 1989 I moved in with a guy named Joe. He was in to the DMC thing and had turntables, so when he was at work I would mess around with his tables and after about a year I started to play out! Since then I would say my life is nothing but house/techno music! I can't escape it if I even wanted to!!

312: *Other types of music and sounds that you spin or would like to produce?*

216: I really like acid jazz. I just love the fusion of a classic sound like jazz, and a more up to date sound like hip/hop! I mean I really like the groove that hip hop provides, but sometimes (I stress sometimes) the lyrics just get in the way. So acid jazz just lets the beats flow with no political statements, just the vibe! And yes I am actually in my spare time working on some acidish jazzyish stuff!!?

312: *What's going on with your label, Psychoactive? What other labels are you currently working with?*

216: Psychoactive is comin' strong in the one shot to the double nine sixer!! 3 new releases due out in the next 3 months, also a remix 12" of the classic 2 DJ's track! I also have 2 other labels, Psychostraxx which is more of a house/acidhouse label (Freddy Fresh did the first release) the 2nd release is due out in Sept. watch for it! It rocks! And I also started a brand new label called Advanced Architecture (AVA) that is more on the intelligent techno/house tip. I did the first 2x12" as Stephen Cinch—"Elements of Inspiration," "Omegaman" from Definitive is doing the second release, Terry Mullan, Dan Curtain, and Barada are all working on releases too! I think this label smokes!! It is really European sounding, compared to my other two labels which are really American! I also work with the labels: Analog, Communique, Sounds, Definitive, Smile (watch for a new 12" soon!), Adrenaline, Big Bang, Arcade, so always look for releases on those labels!

312: *What's up with Terry Mullan and The Serotonin Project? Any other collaborations in the works?*



216: Terry is my estranged lover... just kidding. Terry is one of my really good friends, in fact he's one of my closest. I met him about 2 years ago, and we just kind of hit it off. (Both have really good sense of humor!) He also has a similar taste in music. We decided to work together on the Serotonin Project when Terry got offered the slot on the Trance Atlantic Comp. He felt that I could offer some needed input to the project, and it ended up we worked well together. As for the future, Terry and I have talked about doing tracks for each others labels, and yeah, I'm sure we'll do something together again soon!

312: *I notice that a lot of releases have: produced by Steve Cinch or some say Sleepy C, while some like your 'Com-munique' release has produced by both. Do you want to be known as a producer by one name and DJ by another?*

216: Well, what I'm trying to do is get people to distinguish between the two. If you notice, most of the funky break/American sounding stuff has the Sleepy C name on it, while the more true/pure techno stuff has the name Stephen Cinch. I really want the separation. (Kind of like fuse/Plastikman/Richie Hawtin) I want people to know that when they see the name Sleepy C, they can expect to hear a floor stompin' funky acid mindmelting dance track! While on the other hand, when the name Stephen Cinch appears, they really won't know what to expect, except that it will be a bit more serious, a bit strange, and a bit more techno. And hopefully really good! :)

312: *After doing a couple of Live P.A.'s now, is it something that you prefer to spinning? Is it worth the hassle hauling your equipment around?*

216: Truthfully, I'd much rather spin. You have much more freedom deejaying than playing live. I mean I really do play "live" during a P.A, but your still limited to what you have prepared and to what you can change. But when your deejaying, you're only limited to how many records you can carry. So if you want to do a 360 at the spur of the moment, you can do it with only a bit, but a 360 would be pretty damn hard! Also, draggin' the equipment around is a pain in da butt, can change quite a bit, but a 360 would be pretty damn hard! Also, draggin' the equipment around is a pain in da butt. It doesn't help that I use stuff that hardly anyone can rent, or find so yeah, draggin' the stuff around does suck a bit. But I guess when you are playing live and all your stuff is set up and all the hassle is done with, it does fuckin' rock!!

312: *What's so appealing about electronic music to you?*

216: The aspect that anything is possible. If you hear a sound in your head, you can probably make it, and then use it in the way your mind deems right! Also it's such a vast thing, so many styles and avenues to explore, it something that I won't get tired of quickly, I mean it's been about 7 years of house and techno everyday and to me the music is still just as exciting as it was on day 1!! Not parties on the other hand..... :)

312: *After hearing most of your stuff on Analog and other labels, and your live shows, we think that your shit rocks and that you have one of the best acid sounds to come out of the states. Do you feel the same way? Do you think that you have ever put out a track you weren't completely happy with?*

216: Thank you for the compliment. Um, I do feel I have a grasp of the acid sound, but "best" is a really strong word. I do feel however that I know how to make an acid line that will take people somewhere. And that's what I always want to do. It's a really awesome, powerful feeling when an acid line/track makes you close you eyes and basically lifts your mind out ya body! (And I don't mean when your on 12 hits of good acid. Even sesames treat will work then) There's nothing like it! Think back to the first time you heard Hardfloor's "Aperiance." Wow, I lost my fuckin mind for 3 months over that one. I'll be drivin' in my car even now, find a old tape and put it in, that track comes on and gives me chills!! I think every producer has tracks that are out that they're not really happy with. In fact if you ask most, out of 10-20 tracks most will only like 2!! So yeah, I have a few I wish weren't out, but then again some were made 4 years ago, so I learned a lot since those were put out!



SLEEPY C

312: Who are some of your influences?

216: Hardfloor. (like ya didn't know) Neil Landstrumm, Ian Pooley, Dan Curtin (216 in da mix baby!!) Jeff Mills, Adam Bayer, Mike Ink, Derrick May, all old acid house, Miles Davis, pretty much anything good!!

312: Is music a full time job for you? Any other careers?

216: It seems to have taken over my life. Up till June of this year, I owned a record shop, but time and interest weren't there so now I pretty much do this crazy music business for a living! That includes running 3 labels, deejaying/PAs, producing tracks, and "throwing parties (dumb dumb dumb!!)" So I really don't have enough time for anything else! But I have a strong interest in computers and the art side to them, so I may just go back to school and finish a degree. (Got four years of collage done, 123 credit hours, but no piece of fuckin paper that tells people that I'm officially state certified cool!)

312: Any new tape/record releases coming out soon?

216: Watch for a new mix tape in about 3-4 weeks (September-October), look for AVA 001 Stephen Cinch-"Elements"...out now, watch for a new Smile 12", an Adrenalin 12", and 2 new Psychoactive releases!!

312: Please feel free to elaborate on anything, or to add shout-outs...

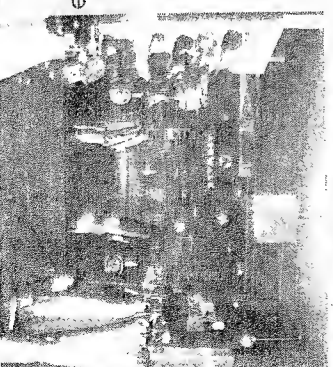
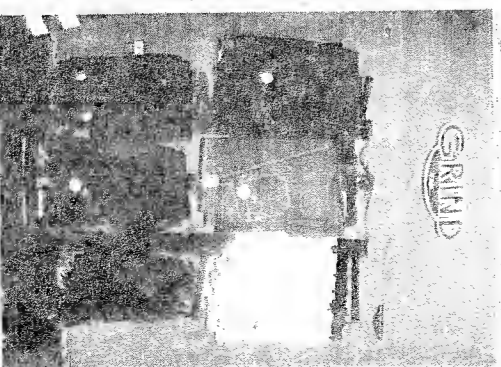
216: I am always looking for demo's so please send them!! People can email me at sleepyc@en.com and please...people, you need to respect the music, love the music, and be involved with this whole thing for the music not the.....!! Shout outs to all who love house music, my honey Sandy, Terry Mullian, Dave Trance, Bagdadonuts & Dana, the Psychoactive crew, Spawntaneous Productions (keepin' it real in da 216), and fuck it myself, yo what up pimp! :)

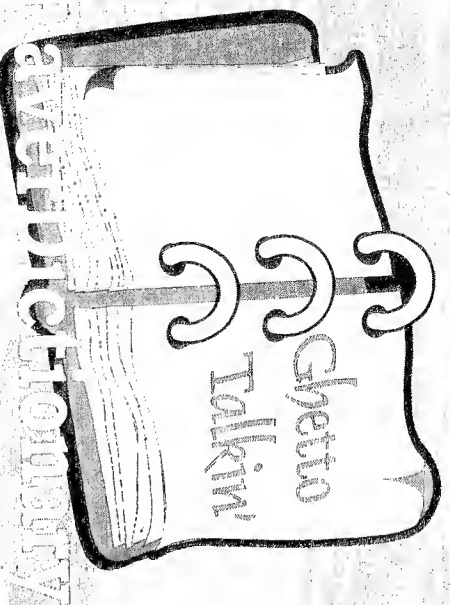
312: A very special thanks to Sleepy, for your time and very thorough remarks. It's nice to know that 216 is in the mix cause uh...312 needs to dial 911.



312 519.0004

The Level Clothing store is located at 4195 South Archer Avenue just South of the city. You can take 94 towards Indiana, then get on HWY 55 towards St. Louis, then get off the Damen exit, and go left. You'll hit Archer at about four blocks, look for Huck Finn's Restaurant, eat there too, it's dope. From Damen, you'll make a right onto Archer. Continue quite a few blocks, and you'll find Level on the left side of the road. There's like a Fanny May and video store right there. Plenty of parking along Archer or the side roads. No parking hassies!! Once inside Rosa, Robert, or Melissa will help you out with any product you may be searching for. They've got just about everything...pants, shirts, hats, jackets, dresses, socks, laces, jewelry, nail polish, belts, video and cassette tapes, zines, stickers...you name it. So if you haven't checked them out yet, do it. A lot of you outta towners don't even know about this little shop, so next time in town, check them out! (BEAN can always be found here as well, that's a good enough reason to check it out, so do it.)





This portion of bEAN was thought up by the loser known to most as DJ Dan Elfex. He mentioned to us that a raver dictionary would be something useful to further unite our twisted minds, and hey, maybe if we know how to speak with each other more... we will (speak to each other), instead of throwing down dirty stares and glares, and being upset. This section is also going to be expandable. So if there is an important entry that we may not know about, let us in on it, and we can all share each others crazy ass phrases. And some day we may even be able to establish yet our own language...

anal: (ay' null)- v. Someone or something that is really asinine or stupid, or the action there of. Ex. That cop who busted me for crack was really *anal*.

bunk: (bunk)- v. Basically the same as anal, but this word might be a little more extreme. Ex. Paying \$20 for a party where the headliners don't show up is really *bunk*.

bee-yatch: (bee-yatch)- v. This word can be used as a good or bad description of something. Not always used when talking about or to a female, males can definitely be a bee-yatch. Mostly used when talking shit. Ex. Yo *bee-yatch*, whussup with my forty?

birds: (berds)- n. DJ Phantom 45's very own word for females.
bitch house: (bitch howss)- n. Really fucking kick ass vocally house music. Also called faggot house, which is an extreme term, but very descriptive. A lot of this music was played a lot in the gay clubs back in the day.

Chanel ravers: (Shan el' ray' vers)-n. Then ravers who go all out and wear the feathers and glitter, and platforms, fake eyelashes, etc.

cheese: (cheez)- v. This word rules as far as I'm concerned. I guess it means something that is really crazy, maybe a little strange, tasteless, but still just totally kicks ass. Ex. Ravers in general are pretty *cheesy*.
chill: (chill)-v. To relax, or be relaxed.

chewin: (choon)-n. A Jungle song.

crackhead: (crack hed)- n. One very fucked (stupid) up individual.

dope: (doughp)- v. Really fucking rad.
down: (down)- v. Being cool with something, or really together or with it. Ex. Yo man, I'm *down* for a good party.

flamer: (flay' mer)- n. A homosexual. Ex. Did you see them *flamers* with the big tits?

flava: (flay' vah)- v. Someone or something that totally rocks and has a lot of cool aspects about them or it. Ex. That bitch was too fine, she had phat *flava*.

front: (frunt)- v. To act like a bad ass. Ex. Most big time deejays tend to *front*.

funk: (funk)- n. The air in a good sized party. Ex. With all the smoke and fog in that joint, the *funk* was kickin'. -v. Someone or something with a lot of soul, and a tad bit of cheese. Ex. DJ Paul

Johnson plays some *funky* traxx.

ghetto: (get' toe)- v. Someone or something that is really silly, maybe a little cheesy, and really foolish, and possibly trashy. Does not have to be a nubian. Ex. Them ravers were dancing all *ghetto*. Also could mean really old, and shitty. Ex. That party was all fucked up...totally *ghetto*.

gunner: (ger' ner)- n. Someone really strung out or fucked up on some kind of substance.

hescher: (fesh' er)- n. Motley, metalhead, headbanger, etc.

hype: (hipe)-n. Someone who fiends for drugs, sex or anything else for that matter.

jock: (jock)- v. To totally try to kiss up to someone or impress them, to get them to acknowledge you. Ex. Some people within the scene *jock* the hell out of deejays and promoters.

lame: (laym)- v. Totally shitty. Ex. Some of the parties these days are really *lame*.

old school: (old skool)- v. Someone who's been in the scene for an obscene amount of time, and who may feel superior to most folks.

map point: (map' poynt)-n. Place to buy tickets prior to the party, and to often times to get directions to the event, to prevent police from locating the venue.

outlaw: (owt law)- n. A very powerful collaboration of ravers, who gather in large masses in an illegal space, and because of the number of people in the mass, therefore make the party unbreakable because the ravers can threaten to riot if they are not allowed to dance...hey what a concept. This form of a party requires unity, hey what another concept. pagan antichrist: (pay' gan ant' eye crist)- n. Someone in any way, shape or form who is a fucking idiot.

P.L.U.R.: Peace, love, unity, and respect...something the rave scene is supposed to stand for.

puniers: (punf' ers)- n. New school, new to the scene or the music.
rave funk: (rayv' funk)- n. The yellow shit under your fingernails you discover when you leave a really good party, or the shit on your pants, usually a brownish grey that gets darker the closer it gets to the ground.

roll: (roal)-n. Common name for Ecstasy. -adj. What a person does on Ecstasy.

schwag: (shwag)- v. Really poor quality. Ex. This weed is total *schwag*. I should kick your ass for even giving me this garbage!

scam: (scan)- n. Usually referred to promoters, who rip off a lot of kids. Ex. E-lav.

shady: (shay' dec)-v. Someone or something very untrustworthy.

shitty: (shit' y)-v. Describing something that totally blows. Ex. (You break your glowstick to make it glow, and it doesn't work... your outwordly reply could be: *Shitty!*)

strung out: (strung owt)- v. Really fucking wasted on some shit, like drugs or whatnot.

the bomb: (thun bomb)- v. Totally fuckin', insanely awesome.

the shit: (thuh shit)- v. Really fucking awesome.

throw down: (thro down)- v. When a deejay plays really fucking well.
unity: (yoo' nit ee)- n. Something that Chicago has very little of. Unity requires a large group of people to stick together and make things happen as one large mass.

vibe: (vyv' b)- n. A total atmospheric feeling of unity and rejoice when gathered together with others. Also seen very little in Chicago. Ex.

That party had such a nice *vibe*.

wack: (wack)- v. Really shitty, totally unacceptable. Ex. Some promoters who rip off kids left and right are really *wack*.

white trash: (wheyet trash)- n. Someone living in a mobile home, or who looks like hell, maybe a drunk, or a cheap slut, does NOT have to be a white person. Ex. Matt Massive is *white trash*.

wheels of steel: (wheez uv steel)-n. Another name for the Technic 1200, or 1210 turntables...the common weapon of most deejays we see. wicked/wikkid: (wick' id)- v. Something really awesome, maybe almost

spooky. Used a lot when describing jungle. Ex. That was a *wikkid* chune.

BLAKE BAXTER

detroit's prince of techno

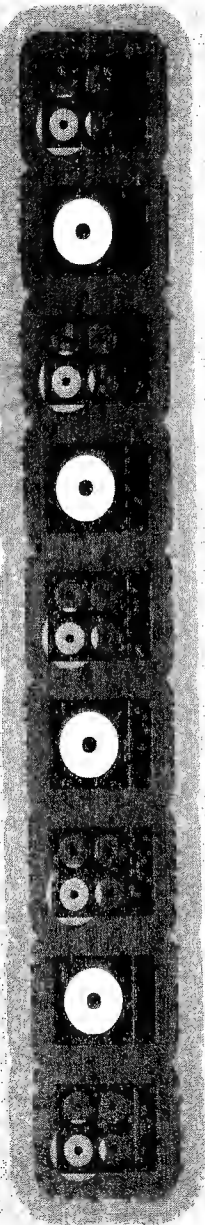
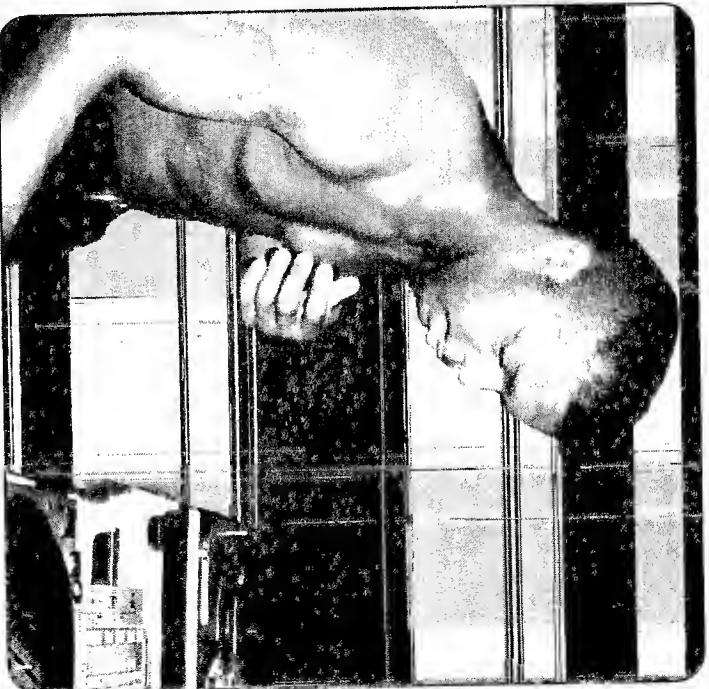
I can't believe that I get the honor to introduce a man who definitely doesn't need an introduction. Blake Baxter has helped shape and revolutionize the sound that we know as techno. Spin magazine has even acknowledged him as the forefather of the Detroit sound. I've heard hard work and dedication he has helped educate mass audiences with his stellar releases and amazing, diverse deejay sets so that we can all listen and groove as one.

Special thanks goes out to Mystic Bill and the Vice Alive crew for hooking us up and giving us this honor.

Tell us about your beginning.

Well, I actually started in the Calypso/Reggae type thing. I was a drummer, and I used to do studio sessions with drums. That was before drum machines kicked in. And I was always passionate about disco, because I had sisters who grew up in the 70's, and I kinda watched them with the bell bottom, platform thing. And then I was in a lot of indie bands, and alternative bands, and actually started deejaying for extra money spinning alternative music. Then

I got tired of the band thing cause all anybody wanted to do was pick up chicks or get drunk, or just be seen on stage. I wanted to make a living at it. So I came to Chicago and seen Jesse Johnson and all those cats, they were doing like the odd disco and I didn't know if it was house or whatever. So I started making demos just playing around with a drum machine. I hated drum machines. But I bought a 909, and the guy was telling me it was the newest thing out, and after hearing everything it did, I thought it sucked. But I got used to it. I fell in love with it because the beat seeps through everything. It's the strongest drum machine I know of. And then with that I got into the house thing, and I signed with DJ International in '85. They just released me on different compilations, because my stuff was a little faster than house music. It was different, but they liked it. And at that time, I had no idea that it had something to do with the Detroit techno thing. I did that type of thing from '85-'87, but it didn't work out, and I came back to Detroit and started putting stuff out with Kevin Saunderson of KMS. We put out four tracks, and then I started deejaying alternative, with a mixture of acid house, and then it started becoming popular, and I really started jumping on the acid house kind of things. That was '87-'89. Then I did Version10. That was the first techno compilation out of Detroit. Then from there, I chilled out for awhile with IncoGNiTo



Detroit. Then from there, to Underground Resistance. Then U. R. started sending me to Germany. Jeff and Mike really hooked me up. Then, the music started getting harder and faster. So I started making harder and faster music. Then I went to Tresor, then to Logic. I didn't like Logic too much cause they were more interested in volume, and videos. I tried to do the video thing with 'em, but they stuck a bunch of make up on and put girls behind me, and that wasn't my thing. Then I came back, went back to Tresor, and everybody was stuck on the 'Prince of Techno' and all this kind of stuff, and they told me that they just wanted me to do production work and none of the other stuff and that was my goal, and I could do house, more vocal oriented. I like techno, and I like to blend a little bit of both, but it's kind of hard because raves are popular, and people either like being beat over the head or to be minimized.

Right now, I'm doing my own label, Mix Records, and I have a record store, and I'm building up my studio in Detroit called Studio B. Basically just staying alive. I'm touring like every weekend. I hit like an eight weekend thing in Europe. I do the weekend thing, come home on Sunday...recooperate...and Thursday I'm back doing the same thing all over again. And that's what I've been doing until today. I have stuff on Disko B also, that's the latest label I've been working with, they're more like a family, based out of Germany. I have two double EP's, and a new one coming out this month. (September)

So, someone else gave you the name, Prince of Techno?

Yeah, everybody started labeling me 'the Prince' cause like Juan (Atkins) was the king, and Derrick (May) was like, I don't know, the crazy man, hyper, Court Jester, or whatever. But they said because I was the second guy to really put out that sound in Detroit, and I kinda had a 'princey' feel to it, a sexual face, so why not call it the prince of techno, cause I do have to admit, I like things of a sexual basis. I love Prince's music, his earlier stuff, and I like to put a lot of lyrics to my tracks.

More than a beat thing, more than hearing vocals and stuff, they wanna hear sounds that freak 'em.

You named some of your influences already, but do you have any others?

Barry White, any early Motown, Fingers, those are my favorite.

Do you go by any other names?

I do trance under the name Renee, other stuff under RA, or Rebel Alliance.

It seems that there is somewhat of a rivalry here between Chicago and Detroit (friendly, of course), is it the same over there?

Well, the cities are really close, and actually, people from Detroit used to come to Chicago. Me and Derrick came all the time, and then we came up with our own sound. Everybody had house, so we came up with techno. As far as the way people look, the fashion, the way they dance and respond to music...it's the same. In Detroit, they hug the speakers, and are a bit more responsive. But they're not as big, as far as crowds.

Who are some deejays that you admire?

That's a hard question...way, too many to name.

Do you feel that it's harder to produce music now, then before?

Yeah, it is somewhat of a problem now. Because before, when we started, there were only a handful of people, and we were doing it for the love, and now it's saturated and people are like, "Hey, I'm a deejay, I'm cool, why not put out a record." They think the next step is to put out a record, and that is not always the case. Everybody can put out a record, but they can't keep coming out with the hits. And there's so many records coming out every week, it's kind of killing the market in a way. But it also keeps everyone on their toes. I do think a lot of things are starting to sound similar though. And even if you don't hear another guys' music, everyone is on the same wave length in their own minds, that they are all searching so hard to come up with the new thing, and it all ends up sounding the same anyway. They would rather do that than copy a sound they like in the first place.

Do you think of yourself as more of a deejay or more as a producer?
Well, I think of myself as an artist more. I do deejay a lot, but I don't consider myself as a deejay, because being a

deejay is a job. When I'm up there, I'm not trying to do a job. It's just way too much fun for me. I love it, I see the world. It's like a vacation for me. I'm a lucky guy.

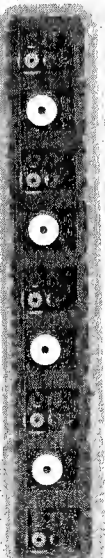
Any up and coming artists on your label that we can keep an eye out for?

Yeah, definitely Scan 7, Steve Miller, Mike Huckaby. There's so many people coming out in Detroit. The same thing happens here too (Chicago). I pick up a flier, and see someone I never heard of before, and they may come out like God. And there's also a lot of people coming out of Detroit, jumping on the bandwagon. If you put Detroit behind your name, you're going to get gigs just because people are curious.

Well, that about covers it then, any props you'd like to give out?
Kenny Dixon, he's hangin' in there, stickin' to his guns. Mike, for stickin' with Sulmerge. And ya know... all we got to do is stand our ground.



Mike Huckaby (4 up at back the Nation)



UNION JACK
Performing live -
Platipus Records
London

312.509.5083

KAOBS
Chicago

ACEFATE
Live - the acid professor

RICHIE WEI
Mudgroove - Stamp Patrol



BENNY BLANCO (aka Dr. Grob)
and **DANNY THE WILDCARD**
Tag-team jungalists -
Strength Recordings

DREW YOUNG
Live trance PA -
Drop Bass Network

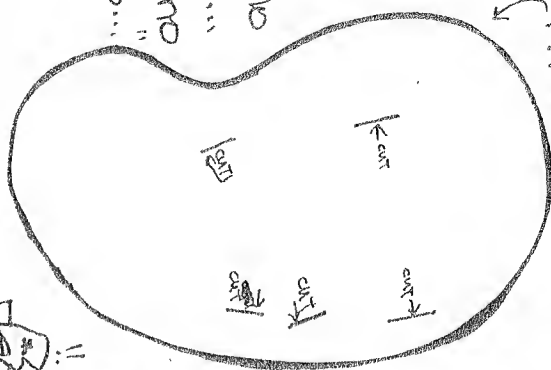
DAVE GANDY
Mellow House - Axis

- LADY D -
From Chicago's
For Soul Only
collective



MA. BEANHEAD...

I got no
legs...
I got no
legs...



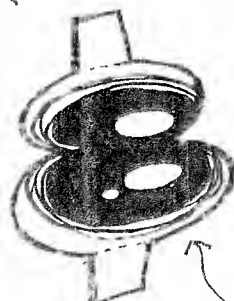
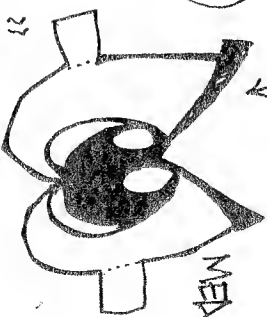
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to help you.

EYEBALLS



color!!

MEAN SPAS



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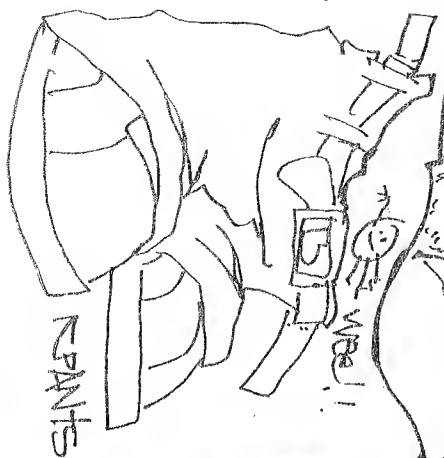
HUNTER'S
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PANTS

Damn it - Phil - Free
ART



MA. BEANHEAD THE CDN...

AND HIS WAY TO...

MA.



Akilah Bryant is a female 'acid' producer from Chicago. She's known for her work on the Dutch label, **Djax Records**, and has rocked Chicago at recent parties like Home '96, and New World Order. She is a very innovative artist, so read on to learn more about one of Chicago's leading ladies...

Let's start from the beginning. Did you grow up here in Chicago? What was like growing up?

Yes, I grew up in Chicago on the North Side. When I was about three years old our family moved to California, but eventually we moved back to Chicago about four years later. When I was about 16, Ron and I moved to New York and stayed there for about a year. And again we moved back to Chicago (home).

What kind of music did you listen to?

I basically listened to House music for the most part, but I liked all kinds of music. For a breakdown of it, it was mostly R&B when I was younger but when I got older and started partying it was Disco and Traxx mixed at the oldschool parties. But, prior to that I was partying at Medusa's on Belmont and Sheffield, there I was listening to Alternative Music like Depeche Mode, Nine Inch Nails and groups like that. The Disco I was really into was stuff like Harold Melvin and The Bluenotes, Chaka Kahn, Tanya Gardner, and The Philly sound.

When did you realize that music was very important to you, and that you could create it yourself?

I've always loved music, like every little girl I wanted to be a singer. Then I realized that I could really sing so it basically started from there. And at parties I was a dancer, which in my opinion Music, Dancing, and Singing goes hand in hand. But I really realized I wanted to make music when I heard Ron's traxx back in 1990. So he started to kinda show me the ropes of how to compose music.

AKILAH BRYANT

Who were your main influences back then, and now?

Because as I've seen over the years being an artist is not easy, and not always fun either.

When you perform, has it always been like: What equipment do you use? Do you want to be a professional? I feel more comfortable doing my thing live. I feel like there's

special things here and there (laugh).

Describe your style and sound for us.

that he too heard in my music. It sounds well put together but not too mechanical.

ences with the label?

maybe they will see something positive in it that I did not see.

How about any other labels, tell us who you've worked for so far:

Arachnaphobia. It came out about six months ago.

Do you have any new releases coming out in the near future?

labels. *1998*

...T. ... If you tell us some of your thoughts that went into that?

ran with it. It is a good tune but it was not meant to be taken literally.

What has been your best experience in music so far?

own labels and to be successful.

is it all just music, and it doesn't matter who or what you are.

(groupies if you will).

RESEARCH

BRICK

सत्यमेव जयते

Well I don't know about other people in other States but in Chicago most of the artists are headed towards the oldschool music that was started here like mixing Disco with traxx and things along that nature.

What is your relationship with Ron (DJ Skull) been like, and has he been some-
times a mentor to you?

It's been good, but like all relationships it has its days. Contrary to popular belief, Yes, I would say he has been a mentor and a best friend also.

Do you do anything else for a living, or is producing music basically it for you?

Now, I am going to computer school in downtown Chicago, and working on the labels. Alright, back to Chicago. What do you think about the parties going on over here nowadays? Do you think Chicago is headed anywhere near in the right direction? Compare Chicago to Europe (in general), or is there no comparison?

To me the parties are getting worse and worse each week, soon the scene will be dead if the crowds don't stop being so DAMN closed minded. Not everyone plays jungle, or France or shit like that, and they also need to stop being a slave to the 303 acid, and for that matter the drug acid also. Needless to say, I don't think that it is headed in the right direction at all. There is no comparison, Chicago is where it started and Chicago is where it will be back, and flourish!!!!!!!!!!!!!!!!!!!!

SOLUTIONS ENTERTAINMENT PRESENTS

SM:)e URBANIX TOUR '96

1. What is the main purpose of the text?
 2. What are the main points of the text?
 3. What are the main arguments of the text?
 4. What are the main conclusions of the text?
 5. What are the main recommendations of the text?

DAVID

HEATH BESCHE

Expenditures: \$100.00

English Language (1990) 300.

(1) $N \geq 1$ and $N \leq 2$

FRANKIE YEGG

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PHANION 45

DAVIDSON MUSIC OMEGA MAN

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Thursday
December 31, 1996
Milwaukee

must have

1. ☐ **Mr.**
 2. ☐ **Ms.**
 3. ☐ **Mrs.**
 4. ☐ **Dr.**
 5. ☐ **Prof.**
 6. ☐ **Rev.**
 7. ☐ **Mr.**
 8. ☐ **Ms.**
 9. ☐ **Mrs.**
 10. ☐ **Dr.**
 11. ☐ **Prof.**
 12. ☐ **Rev.**
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 Chaperone: *Funkefunk*
 D Wynn: *Dissect House Volume 1*
 D Wynn: *Dissect House Volume 2*
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 On-5: *Live at Room* ☺
 Paul Johnson: *Time Consuming*
 Paul Johnson: *On Back Jack*
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 Rust: *Track House Lives*
 Terry Mullian: *Beatin'*
 Tross: *Move*

Trevor Linnont *Basement Session* ***
 PROGRESSIVE HOUSE ***
 DJ France *B5 Degress*
 Halo- *Progressive Union*
 James Christian- *Live in Austria*
 ACID JAZZ ***

G-Most-Dig chie String

ACID HOUSE *****

Daeyghen-303 Madness
 DRC Live in Vancouver
 Minden- Mind Twister
 Prototypes 909 Live at Tassco in Detroit
 Rapshe Dee- On Tour in Switzerland

Vitamin D-Explore

***** TECHNO *****

Joey Batriem & Guest: On Tour in Germany
 Mike Huckaby: On Tour in Japan
 Neuraumen: Live in Tokyo
 Neuraumen: On Tour in Germany
 Robert Armani: Techno Mania
 T-1000: Live at Boom Part 1
 T-1000: Live at Boom Part 2

 TRANCE *****

Dan Efix ☺
 Gavin Hardiss- *Live in the Lions Den* ☺
 Hugbie ☺
 ***** **HARDCORE** *****
 Deadly Buds- *Ultra Violent*
 Deadly Buds- *Porno Beat 2000*

Delta 9- Harcourts
Efex- Freck Out
Efex- Fast Track to Hell
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Nicky Fingers- 13
Nicky Fingers- Gained

Rob G.

Delirium: *Lies in Rotterdam*

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Dr Groc-Agent Orange

Mystical Influence ☺
Phantom 45- Think Twice
Duffany ☺

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UFO: *Electric Groove*
 Tech out for the Jungle Book, Coming Soon
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UNLIMITED MAX PROMOS

Parties

This are some of the parties that we went to this summer and our worthless opinions on them. Take them for what they are. I must also note that we were told that we used the word "dope" too much when reviewing parties, so we have refrained from using this particular word throughout this section (I think, oh well, if not, sorry Sebastian).

"Outer Limits"-80388 (Source)

Only one word can describe this party. Unorganized. We showed up at 10:30 and learned the doors opened at 11:00. After waiting a half hour people started trickling in to Route 88 and started checking out the four rooms with separate sound systems. The sound in the two main rooms was inadequate and sketchy at best, and every room was having some type of technical difficulty. It wasn't until about 1:00 that everything was up and going, unfortunately it wasn't going to smoothly. With all the holdups some djs were bumped and some headliners were put into one of the smaller rooms. Speaking of headliners, the only ones that showed were Phantom 45, Don Eflex, Robert Armani, and Paul Johnson. Others that spun were Holo, Seven, Phil Freeman, Jo-Bear, Dr. Gao who took the place of Danny the Wildchild. Some Boom, and a host of other locals. About the only thing that was cool and wasn't having any problems was the argon laser show. Big props to all the djs that showed. I just feel sorry for all the people that paid twenty dollars for this.

"Love Revolution" 81088 (Boy Wonder/Groove Theory)

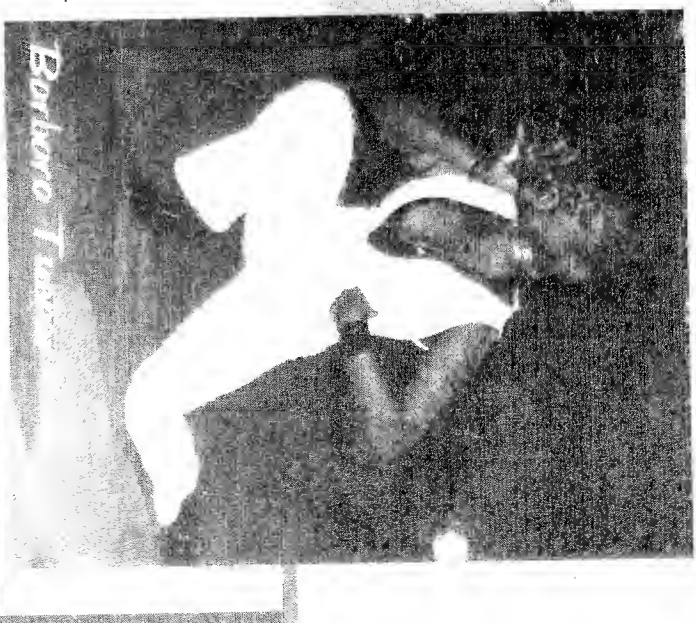
This party was promoted for months and it looked like that it all paged off with an unbeatable turn-out (and wait in line). The party was originally scheduled to start at 11:00 but apparently the owner double booked the venue and the previous renters function didn't end till 11:00. After taking about 90 minutes to set up the party started. Kevin Saunderson started out greeted the arriving crowd with a absolutely fantastic set. Next up was Dajae singing live and the crowd was definitely ready for this as she sang hits like Day by Day, and Brighter Days. Barbara Tucker was next and teased the crowd with multiple costumes and a wig. Both ladies featured live dancers and were definitely the highlight of the night. Not thinking that anything could top that, Little Louie Vega came out and certainly tried. He picked up where Barbara left off and kept the vibe flowing. Absolutely awesome. Following him, was Chicago's own Derrick Carter, who tore shit up and left the masses breathless.

"New World Order" 83188

(HPS and Core Innovations)

First and foremost, I have to give props to these guys for taking the time to find a new space. That in itself made this party refreshing. Unfortunately, the attendance was really lacking.

DEAN -18-



Peterbilt





Vice

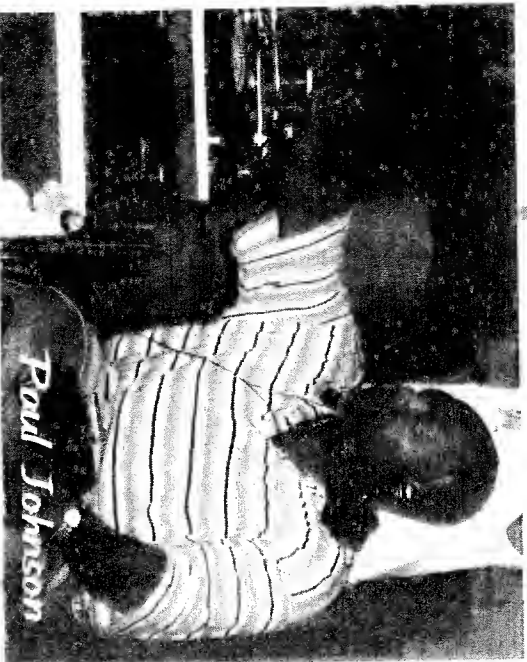
The space was what looked like a gym for a church. But the gym was really quite big. Think back to last spring—"Jock the Nation" remember the gym upstairs? Sorta like that. But, the talent was placed up above the crowd, like on a balcony, where some weightlifting equipment was kept. Deejays could pump some iron, then ride the wheels of steel okay enough of that.

Plenty of bathroom space for your convenience, also a Minute Maid juice machine, which made a killing, being the only drinks in the house. Oh, and the lights were set up really nice. Up on the balcony, where the talent was placed, they set up an obscene amount of intelligents and track-spots. I think like eight or nine, a really nice light show, there were projectors going as well. Fans were set up around the place, since there was no A/C, which kinda helped, but it was hot as hell up in there, which made you kinda glad there weren't so many people, cause it was hot enough as it was. But all in all, the set up was nice, and again really refreshing.

Now the talent for the evening (Order may not be 100%.

correct). Davey Dave was jockin' the beat. Then Frique was on, who was equally good. Paul Johnson came up in there and got everyone shakin' their shit proper. And the Detroit crew, Vice, D Knox, and O'Casey One all did their things and were all very good, and they brought the Detroit Vibe right on over here, which was very nice. And there was the lady on Hybrid rebekids, Akliah Bryant. She did a live P.A. and there were a few technical problems, which kinda killed the mood temporarily, but overall it was a bargin of some beats.

I'm not certain whether or not everyone who was supposed to be there was or not, cause we had to start our long drive home, we were down pretty far on the South Side. But those who we did see, rocked the place all good. I really do want to stress, Core and HPS did a great job keeping things fresh on this one, lets hope we can see more of this in the future, and next time, let's give them the support they deserve. Until next time.



Paul Johnson

What? A club review?!

(Not really)

"Transmat Record Release Tribute" @336

@ Vinyl 1615 North Clybourn Chicago.

This was a small gathering at the Vinyl Club on Clybourn near Milwaukee Ave. We arrived pretty late, but with plenty of time left to see a good time. Stacey Pullen was on when we arrived a little before two AM, and he had the place groovin' real nice. Then, at about two thirty or so, the man Derrick May took his spot behind the decks and he tore shit up real good. All in all, a real nice evening, especially for a Tuesday night. Oh, and the record release was Stacey Pullen's "Silent Phosor" the Rewired Mixes. For more on that, see the record review section of this magazine.



Terry Mullon

UFO
We went to Madison for a all-out good ass time. This event was the third UFO party and is Madison's most popular party series. This year it was held in a real expo center (not like the Dolton adterial with plenty of wostrooms and a smoking area outside. Up on the decks Peterbilt started off with a set that got everybody grooving as soon as they walked in the door. Mindrive picked up where he left off. I don't remember the exact order, but Astral Matrix did a awesome pa and proceeded to twech everybody's mind. Jon Williams spun, making people dance to his Son Fran grooves. Terry Mullon spun an excellent set, but a lot shorter than other djs. After Terry, Son Fran's Carlos proceeded to rip shit up with his scratchin' skills. We out out early before Deep Dish, cuz we had a three hour drive home. Excellent time provided by Erotispeak.

"Return to Hordcore Chicago" 9/14/96

(Musingove/Iordibeez!)

You remember seeing the flyer for this one. You know you do. Remember? Most of the deejays were pictured on what looked like twisted versions of baseball cards, they were perforated and everything. You know you thought that was pretty ingenious, that's one of the reasons why so many of you attended, huh? Hey, I thought it was pretty cool myself. Anyhow.

This party was "The return" of a lot of things. Hordcore being one of them of course. Aside from that though, it was a return to the space which was Photon down in Harvey. Also, it was for the most part, a return to another season, the weather was very Autumn like for one of the last weeks of Summer. And finally, it was the return of FRANKIE BONES! But well get more on that in a few, at a certain point in the night, you could go in and out if you wanted!!! Everyone had wrist bands so it was come and go as you please. That in itself was a nice change. For one, Photon's batrooms are not all that accommodating, so a nice trip to the Burger King Oasis, or IHOP were options. Even just going outside to cool off from the funk inside was nice. Very nice.

But enough about the other stuff. The party was set up really fresh, for this space. The main room, the South room, had the deejay/PA booth set up adjacent to the girl's batroom, looking down at the crowd. That area was restricted to DJ's only, but that was in due to being such a tight area. Aside from that small area, the place was all access, which was cool.

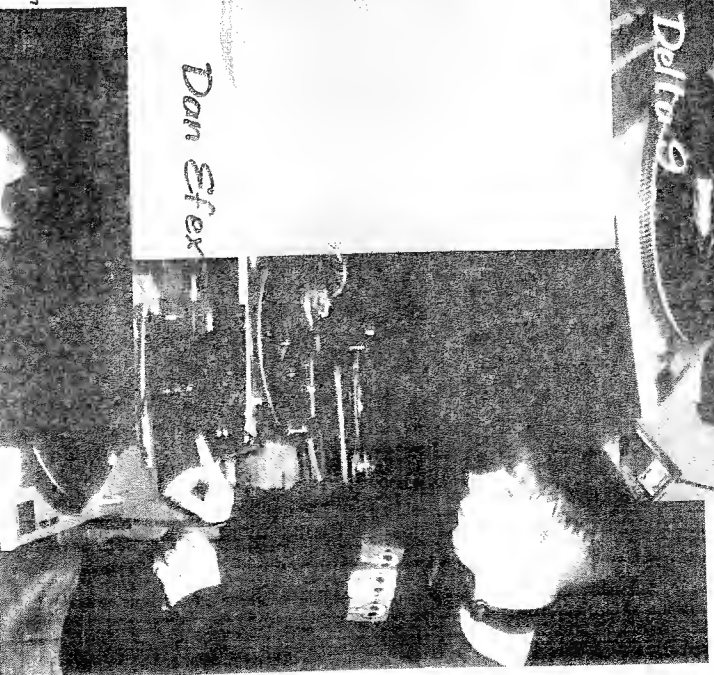
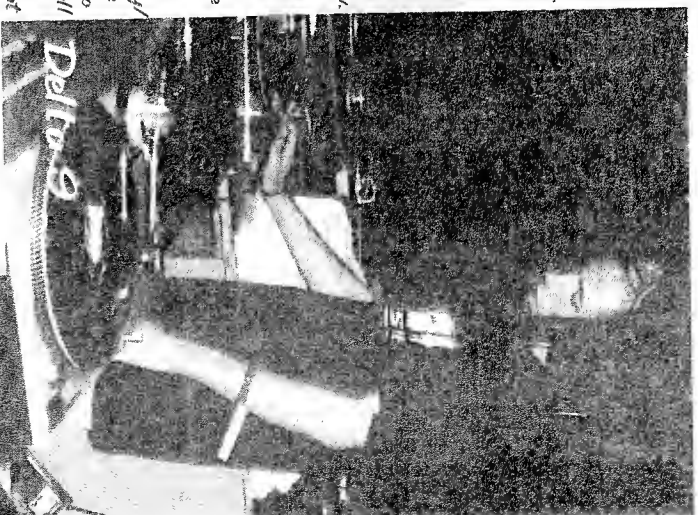
The lighting and sound in this room was spectacular. A laser, at least four fireloops, and several i-beams had the place lit. The laser was spellin' out shit, like "make sum fuckin' noise," and other shit. That was cool. There was sound set up down on the floor, where several people managed to climb up and do their dancing on top. Speakers upstairs too, across the way from the deejay, so you could still get a good view of whoever was on at the time. That set up was really good. Three vendors, two up between rooms, and one in the main room.

Okay, now the second room. This room could have been set up a little bit better. I know those who spun in that room were a bit upset. But at least it was open, it gave people an opportunity to chill out a little. I guess the main problem with this room, was that it got started late, there was only one block of sound, and limited lights, and Paul Johnson was supposed to spin, but he didn't show up. Otherwise it wasn't bad. Let's see, Richie Wiel and Sonic Boom started up in there, Hordcore Chicago!!! Then after a pretty long pause Photon had it's very own "Planet Jungle." The Photon come on, and Ben AKA "Dr. Groo" managed to finagle his way upon the decks. But anyhow, after that I wanna say DJ Jes was up, spinning da acidy, housy goods. It was good. Then from Detroit, Kitchman, who seemed a little upset about the sound, but he still did pretty good. And then finally Jeffery finished things off nicely. Overall, the lineup was F.A.T., but due to some small problems, the second room didn't go off as good as it could have. Bummer.

BUT the main room was the \$!!! Oh yeah. It started off a little slow though, Acetate was on for a extended set, then Donny the Wildchild was supposed to go on, but never did. So Delta 9 started things off hard as hell, turning the place wicked! The whole place had quite an eerie feel to it. I thought it was cool. But then come Nicky Fingers who basically had us looking evil right in the face. Even some Midwest Hordcoreps representatives were in the place. It was so wicked!

After the horseshess subsided, the live PA by "Pump Bone" proceeded. And they totally robbed the place. It was indeed LIVE, no D.A.T. all machine, all good. They had the groove forming quite nicely, and the set was not short either. I think that was the longest PA I've ever witnessed, it seemed to last well over an hour. It was really good.

Aw shit y'all! Up next was the one and only Brooklyn Bad Boyee Frankie Bones! And unlike his last few Chicago appearances, he fucking robbed wicked! I just live some of those facial expressions he makes when he spins. You know what I'm sayin! I encourage all to at least watch him for a few minutes if you haven't yet, he really gets into his shit cold blooded. He's DOPPEL! He even got on the MIC to say whassup! He is one bad ass.



Don Efex



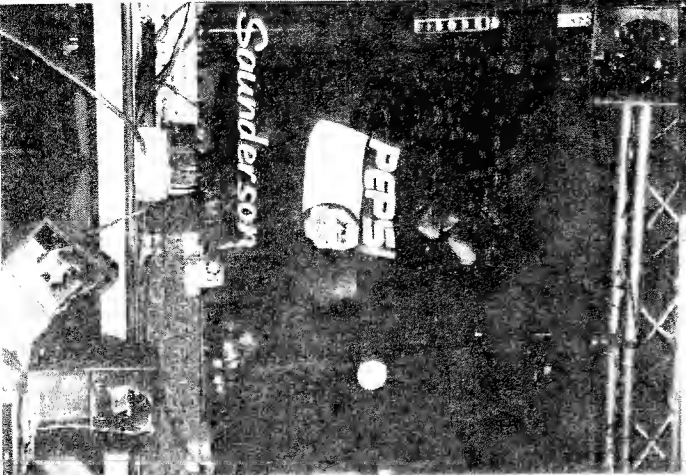
Nicky Fingers



Jon Williams



Carlos



After that come Hyperactive, who we missed for the most part. What we did catch was really good though. Missing his set was kind of a bummer.

The final act of the evening, or morning at this point, was a tag team that consisted of Chicago's Dan Eflex, and Madison's Chad Mindrive. Both kept the floor skin quite nicely. It was a little after six at this point, and we living almost in Wilsons, had a long drive home. So we headed out, and as we were leaving, the S-O had just pulled in gittin' everyone on home. A good time was had by most, the fall is looking good.

Preception: @2186 Vibe Alive!

Back to the Photon, both rooms open again...some set up as Hardcore Chicago, some trash on the floor as Hardcore Chicago...some piss water—fall down in the middle between the two rooms as Hardcore Chicago and every other party held at Photon, but not the same price, nor the same line up.

The two rooms were open, both were set up better than I had ever seen the whole place ever look. Both rooms had plenty of sound and lighting, plus there was a third room, behind the batrooms, where some computer animation was going on, and it was just like a chill lounge, that was different. Drummers took effect up on the platform between the two rooms, by the concessions.

Oh well, the deejays in the main room, were Mystic Bill, groovy as usual, Davey Dave working that shit, and Detroit's own Blake Baxter...extraordinary...indeed the Prime of Techno, then Jonah Sharp, who we missed due to a business deal (Blake Baxter interview, for your reading pleasure, and who else, I really don't know. We missed a lot of stuff on this one, due to trying to pull this zine together with the help of so many. The second room went off for Danny the Wildlife, and unfortunately, he's the only one we caught in that room. So I know we missed alot of good shit, this party was a good time, sorry we couldn't be more thorough. Really, a descent get down, thanks a lot Vibe Alive. Fall is in full effect.

Domination: @2888 (ATP Event)

ATP come back into effect for this one, and did manage to come through with a virgin venue. This time, a horse training farm in the North Suburbs, right in the middle of 'momville.' People actually called it that because all the neighboring houses that we parked in front of had little statues in the yard and whatnot...moms galore.

Back to the party. I really didn't know quite what to expect. I mean, I guess I expected something really fucking red, cause the last ATP party I went to was Twisted, and that rocked. So, I think I was anticipating a smidder scale version of that.

Once we got parked and situated in momville, we headed on down to the 'farm' so to say. The music could be heard from pretty far away, so we wondered about the noise complaints, but continued down anyhow.

When we got to the actual space, we were so pleasantly greeted by the ATP lynch mob, paid the fifteen bones, which didn't seem unreasonable, and when on inside. The floor was dirt and was oh if you didn't sit down or didn't mind getting dirty.

Not too long after our arrival, everyone had to move their cars from 'momville.' People were in and out, and cops were all over Mike Dearborn started off and played on only half the speakers because there was electrical problems with the rest. Roy Davis went up next and proceeded to tear shit up. After a little while we learned that Kenny Larkin burned Chicago again by not slowing up and that Paul Johnson was spinning somewhere else that night. We decided to take off after about a hour and a half, and as we were walking to our car, we noticed the sound had been turned down dramatically. We later found out that the party was shut down sometime around five.

"Blasfemy" 10.5.98 (Majesty)
 Mike Dearborn's Majesty productions definitely pulled some sht off with this show. We got here kinda late and caught the last of the Suregins set and this guy fuckin' rocked! We heard equally good things about DJ Hell. What we did get to witness was Mike's return to the live pa. He kept the floor movin' and wouldn't let the vibe stop flowin'. His best show yet that we've seen. Again he teased us with a mentioning that the performing just might be his last, let's hope not. After him Stacey Pullen who span a unexpected set of tribal and experimental jungle. After Stacey let up. It was time for Derrick Carter to show why he is Chicago's top house DJ. He proceeded to close up a very packed house. I must say that it was good seeing a party of this caliber under 20 bucks. Big up's Mike

"Roots" 10.12.98 (Vibe Alive)

This Party was held Rink's roller rink on the southside, a new spot only used once before. The party got pushed back to twelve o'clock but by the time everything was done setting up it was one. Some people were bothered by this, but i think that it just made people want to dance more once they finally got inside. Once everything was set up though, Steve Poindeexter greeted people with his wonderful house sound's. After him was Harrison Crump who sang a few of his soulful, deep-ass songs. Mystic Bill and Troxx performed on four tables and led everybody in a groove as one. The highlight of the night for me was definitely Romantiching, the guitarist. But not just any band but with his own Trojan Horse Band. He sang "The Wanderer" and did a little hip-house too. I noticed that some people could not get into the live thing, but that all changed when he performed "Let Me Show You Love". Other people that spun were Ron Trent and Mr. Fingers himself. Larry heard, I wish i could go into details about both of their sets but i don't have enough room. The party went until at least nine, and there was still a afterhours. I just hope that people realized what they saw this night and appreciate their roots a little more. If you happened to miss this party, you missed out on a lot, but fortunately "Roots" plans to be an ongoing thing, to be happening every few months or so. Keep your eyes peeled or check it out on the Vibe Alive line! (312) 804.1678.



"Mr. Fingers"



Ron Trent



Dajae



Derrick Carter



Roy Davis Jr.

ROCKFORD

'MANGIN' WITH THE 'STONERS' IN...

Entry 8-16-96

(Close Encounters)

When we first arrived to Rockford, we had no clue of where to go first. After driving around literally all day, we came across a record store called House Music. In there we saw the "Freaky" who gave us a flyer to Entry, a small gathering that would go on later that night. We thought that was cool, at least we had an option of something to do.

So, we spent Friday night in a tiny warehouse on the northern side of Rockford. We were pleasantly welcomed on by the group throwing the thing. Close Encounters, and when we happened to announce that we were the *MEANERS*, they couldn't have been more thrilled. The kids out there dug the name, and were really happy to have us at their shindig. From that point on, the gas was out in abundance. We heard Special K, a local, who spun acid, and threw down some good shit. Then there was jungle, Jose Angel, who spun the intelligent changes; it was all still at that point. Everything was really mellow. But then came Eternal Soul, who turned things around a bit, throwing down a really nice heavy set. He got most everyone up to shake their shit a little. By the time he was done, we had taken off. We heard the party ended pretty much when the tank did, which is somewhat unfortunate. That was quite a crazy little



Eternal Soul

Rockford, a city in the middle area of Northern Illinois, is a town with a scene waiting to happen. There seems to be a decent amount of kids there to support a scene, but regardless, the shit ain't happening as well as it could.

I guess the first thing that we noticed that kinda blew was the fact that there was one record store called "House Music" in the whole area. It was small, and carried stuff like Calumet/Relief goodies to B96 stuff. But that was it. If there were any other stores or whatever, nobody could think of them to tell us. And we searched the entire area. I don't know, I mean, when there are businesses that support the scene, it seems like there is a place to go to discuss the scene with others, and just, like a meeting ground to discuss upcoming parties and whatnot. Communication is a big part in a growing scene, and if there is none, there will be none.

Basically, the party was supposed to start at midnight, which was kind of a late scheduled start. We know from much experience that parties rarely start on time, and this was no exception. At about one, maybe later, we paid the fifteen bones, and were let into the roller rink called the "Ing," and allowed to hang out until the mixer arrived. (That was what we were waiting for.) Once that was done, a guy named Blurrr, from Memphis started things off. He spun and did his live PA off of his last record. That was what everyone on the bill was supposed to do.

We wondered around the "Ing" during this part of the night. It was generally a Route 66 type of deal, but more 70's. There had all these crazy light set ups, and carpet on the walls and shit. Plenty of disco balls, video games, and even a snack bar.

After Blurrr, was none other than Tyree Cooper himself. Tyree started out with something very live, he did a live Hip House performance, and dedicated the last song to the late Kool Rock Steady. From that he took over the tables and proceeded to rock the house wicked. He spun some of the deepest shit, and everyone was moving.

After that, Paul Johnson moved the crowd if possible, even deeper, with an astounding performance as always. He played all the shake your booty goodies. We declared that a vibe was present, even with only 500 or less patrons in attendance, where 1/2 were outside smoking because of the no smoking rule inside. There was a vibe, and I was having fun. But Paul only spun, no live set was performed, which for me was upsetting.

From New York, Reese started out live after Paul was done. He is the trick master indeed. He did his live thing off of a DAT, but it was still really smooth, as was his session on the wax. The boy can throw down for real.

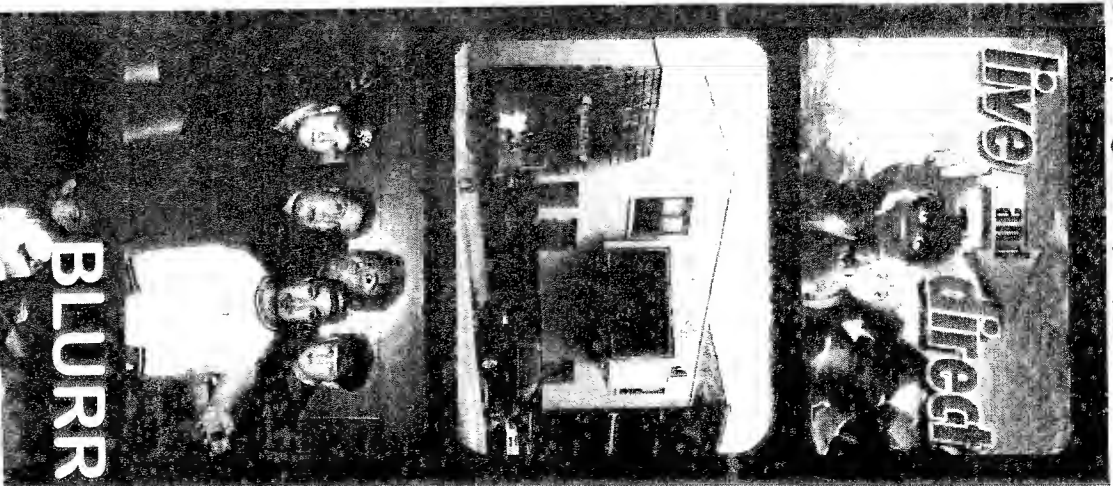
After Reese, Cleveland's own Sleepy C did his live set, and it was the bomb!!! Every song was phat, and he closed the live thing with the phatest live track I've ever heard, it was his version of Prince's "Erotic City." That was fucking rad!! All you who missed can only hope that that shit gets pressed, it was THE SHIT!!!

For some reason, Reese spun again after Sleepy C. But then Chicago's own Mystic Bill started things up on the wax. He was going back, and forth from the wax to live, which was cool. It was a nice way to carry the crowd into the daylight.

It was going on seven AM by this point. We wanted to see if Sleepy C was going to spin, but the long ride home just couldn't be prolonged another minute. We said our good-bye's and were on our way. Overall, the party was really good. There were some Chicagoan's out there in support, but it would have been nice to see more. I think the majority took the evening off. But the next time you do see a good live up going on in Rockford, I encourage more folks to check it out. It's definitely different, and hey, if the line up is good and the promoter is legit, that's really all that matters. Props to Rockford's Sunshine and Eternal Soul



Paul Johnson



BLURR



TYREE



REESE

EPYCA BEAN 23 MY MHC BILL

By Nick Nice

Throughout time Madison has always had a good musical scene. Be it Jazz, Rock or whatever since the 60's Madison has produced many top name artists and always had a large underground scene. The city has never received much national attention until recently. The rave scene in Madison was one of the first in the U.S. yet it has never received much attention because it's not considered a big city.

A large amount of the original settlers in Wisconsin came from France and believe it or not if it wasn't for the French the Madison scene and the Midwest's would be a much different place. The Madison scene really began when I was a student doing 1 year of college in Paris, France. I originally went there to study but what happened to me there changed my life completely. I happened to be in Paris when the whole rave scene took off. Techno literally changed me and made me determined to pursue my love of music. The whole year I was there I was buying tons of records and by the time I had moved back to Madison to finish school in August 1991 I had accumulated a large collection of music that no one here or in most of the U.S. had ever heard of. I came back with the determination to show people what I had experienced over in France. I wanted people to hear this incredible music and feel the same natural high I got off of almost every party/club I went to there. I never used any drugs at any of the events I went to there and was pretty unaware of the whole drug scene because most people were going to parties just for the music and energy back then. I just wanted people to feel this buzz I got off of the music and the atmosphere at these parties so I set about preparing people for their first rave. Fortunately I met some people who were up for the idea and we threw two so-called pre-rave parties to get people prepared for the real thing. Those first parties happened in September 1991 and they were to lead up to the first rave in Madison on Halloween 1991. Basically it was myself and my DJ partner, Nat 'King' Soul who were doing everything. Nat would start out with his popular blend of underground east coast hip hop and then when people were ready for it I'd take over with Techno. I still remember everyone's crazed reactions to the first few techno songs! For a house party it was crazy. I think it was the energy and word of mouth from those two parties that really got people psyched up for the first rave.

The first rave happened in true underground style the way I had seen it done in Paris the year before. We found a spot in an artist's studio in a multi level warehouse located 2 blocks away from the Madison police downtown headquarters. The people who had the spot were getting evicted the next day and they just gave us the keys 3 days before the party. We only had three days to promote but somehow we got 800+ people! The party was crazy since about 95% of the people there were in costumes for Halloween. There weren't a lot of local people at the party, it was a lot of kids from larger cities on the east and west coasts who missed their crazy clubs from back home. I remember some guy from New York saying how this was "just like the old underground warehouse parties back home." Once again it was Nat & I who did all the spinning. Back then if you were a good DJ you could keep people interested all night instead of just for an hour or two like most of today's so called big names.

After that party the scene shifted to the Cardinal. The Cardinal was one of the first clubs in the Midwest where DJ's actually beat mixed as well as being the Midwest birthplace for numerous musical styles. The Cardinal was easily one of the first places to play disco over 22 years ago when it opened. So it's only fitting that the Cardinal would become the home of Techno at that time. During the winter months it was just too cold to throw a party in an unheated warehouse so I was lucky enough to gain a residency at the Cardinal and promote weekly techno events. The atmosphere during my first year at the Cardinal was as good as at any club that I've been to WORLDWIDE. People always think the grass is greener over in Europe but at that time the Cardinal was crazy! Maybe it was just the initial energy of a new musical style or maybe it was just the drugs people were on but at that point in time the Madison scene was tremendous.

And ya' thought that Chicago and Milwaukee were the only place to party. Madison's Nick Nice breaks it down on how they do it up north and the Paris/Madison connection.

can you say Madison?

After a winter of crazy nights at the Cardinal it came time to throw a serious event. I figured with all the farms around here that the perfect place for a party would be out in the country where we wouldn't be bothered with neighbors and the other hassles of the city. Along with my new partner Roz B. Liquid we found a space in a suburb of Madison called Verona that was perfect. It was a farmhouse that had previously been used just for fraternally beer bashes so the guy who rented it to us didn't really believe us when we said there wouldn't be any alcohol there. I still remember him showing me the space and saying how we could fit "about 150 people" in the barn and I'm thinking more like 1,500! It was the perfect set up for a party because the barn had a balcony overlooking the dancefloor and there was plenty of chill out space in the surrounding woods. On May 15th 1992 we threw the first outdoor party called Ravee. The lineup consisted of Nat "King" Soul, Roz B. Liquid, myself and Woody McBride in his first event outside of the Minneapolis club scene. We had just about 1100 people there of all different ages and social groups. To me it seemed that all of the social barriers that exist in our society broke down for a few hours that night. Someone even brought 1000 glow-in-the-dark necklaces and gave them away to everybody! At one point we turned off all the lights and everyone in the place just spontaneously started spinning the necklaces above their heads and started screaming. It was one of those DJ moments that are frozen in time in my head. The owner of the property lit a bonfire for us and he hung out most of the night partying along with everyone else. It was really a magical night. It saddened me to see how his property was trashed and he was sued by his neighbors for property damage when the people who threw Rave-um & Bailey used the same space a couple years later. There was a sand volleyball court that we lit up for our second party there in August entitled, Alice in Ravealand. We drew close to 1500 for this one. For this party we used all the natural elements of the space to their fullest. We projected these acid dripping projections onto the woods and the barn so it looked like the whole area was pulsating. People had to walk through a key hole to get into the party as if you were entering wonderland. We were to have crazy things like flowers and munchkins popping out of the woods and bushes at people but our lighting guy flaked out on us big time! The DJ lineup was Roz B. Liquid, Woody McBride, myself and J.J. and old school DJ from Dallas. We originally were going to have Miles Maeda because Woody didn't want to do the party for personal reasons but he changed his mind at the last minute. Of course I was the one who had to call Miles and cancel on him at the last minute and to this day I feel sorry about that. If you're reading this Miles once again I'm sorry! This too was a crazy evening. I could write a book on all these parties since there was so much crazy shit that happened. One of the funnier stories was that we had this woman giving out condoms as part of an AIDS awareness campaign and within an hour she had given out all 1000 of her condoms. When I was hanging out outside I could hear a lot of extracurricular activity going on in the woods! At one point of the night a huge thunderstorm arrived forcing everyone into the barn. This was one of the moments I'll never forget with everyone dancing and the lightning flashes acting as strobes coming through the cracks in the barn. It was really trippy. The police eventually came to the party around 4 A.M. to say that they had received several noise complaints. Apparently the cloud cover made the music carry further than at the first barn party. The cop basically said that we had to stop the party. I convinced her to let us play one last song and then we'd end it. So Woody, Roz and I had a meeting and we decided to fuck it and keep going. We just turned the sound down because we figured if we could keep it going till 5:30 then we'd be home free since all the farmers would be waking up then anyway. It worked and we stopped the party around 11 A.M. This was my last party that I threw because I just had a feeling that bad things were going to happen in the future and I didn't want to be a part of a trend. For me the rave scene is about breaking down barriers and being open minded and even back then I could see that this open-minded attitude was fading away and it was turning into a trendy drug thing like it's become today. After I stopped throwing parties I eventually moved to France once I graduated and I gave my mailing list over to Gravity/Erotishock to keep things going. So for the rest of the story you'll have to talk to them!

Part 1: The 1980's

These are the branches: Techno, Jungle, Trance, Hardcore, Ambient, Garage, and Gabbra. The roots of course, stem from what we call 'house music.'

As the branches grew, and new forms of music evolved, everything went back to that certain musical style created in Chicago during the early 1980's, a style that would forever change modern music as we knew it.

The origins of house music go all the way back to the 60's. A man by the name of James Brown created the 4 beat count, and invented the sound called funk. But nothing formed house music more than disco music. With the whole country being disco crazy, it seemed like disco would be the main music for the 80's, but as everybody knows...that was not the case...

As disco started to die out in the 80's, house music broke in. Places like The Warehouse, and the Playhouse were jam packed every weekend. The crowd was mainly black, and mainly gay.

The music was disco, and the vibes were intense. DJ's like Frankie Knuckles and Ron Hardy rocked the house, and eventually moved on to other clubs like The Power Plant and The Music Box. The production on modern house music began: using drum machines, keyboards, and edits. Out of Detroit, came Juan Atkins with Cybotron; "Clear." Giving birth to the roots of Detroit house music, even though "Clear" sounded more like early electro, or hip-hop, than house. With house music making such a big impact in the clubs, it was only a matter of time for it to hit the radio waves.

The Hot Mix 5 was created by Farley "Jackmaster" Funk. Putting the mikes on WGCI radio, featuring DJ's such as Scott Slizs, Mario "Smokin" Diaz, and Kenny "Jammin" Jason. House music then became more appreciated by a larger audience. The demand for it became huge. Chicago was buzzin' with the underground sounds of Marshall Jefferson, Mr. Fingers, and Jesse Saunders. House finally came in on it's own, and started getting appreciated overseas as well.

Know yer

ROOTS



And nothing changed house music more than the 303. A man by the name of DJ Pierre accidentally discovered that, by tweaking the Roland 303 bass line module, that you could produce a wild pitched, hypnotic effect, that fit perfectly with 4 beat house tracks. That sound was eventually named "acid." Pierre, along with Adonis, Chip E, and Roy Davis formed the group "Phuture." They released "Phuture Trax" and it was the first record to be filed as Acid House.

Many record labels started to boom out Chicago House in late 1985. Trax Records was launched by Larry Sherman, featuring Frankie Knuckles and Marshall Jefferson. Another label was formed by Rocky Jones called DJ International. House Music finally made it to the Billboard Charts, and Steve "Silk" Hurley had the crossover hit with "Jack Your Body."

Pure house Music was formed using horns, strings, and soulful vocals. Daryl Pandt had the hit, "Love Can't Turn Around." Deep House was born.

The Chicago House scene exploded. Medusas Club was packed every weekend, giving House Music more exposure to different scenes and crowds. It crossed over to the white community. WHYY had the hottest mixes on the radio, and people flocked every Sunday to hear Armando and Lil' Louis.

The Bismark was packin' them in on the Southside: Lil' Louis, Rush, Glen Underground, and many others rocked real house music to massive crowds.

Detroit's House influence hit big in Chicago; Derrick May's "Nude Photo" and "Strings of Life" quickly became house classics. At the same time in Chicago, a new style of House was formed by mixing Hip Hop and 4 tracks, called Hip House: Mr. Lee, Tyree Cooper, and Fast Eddie made the biggest impact in that form of house.

The acid house sound quickly became the sound of European clubs. The European demand for House was so great, that clubs could not handle the demand for it, so the scene took it underground..the European "rave" culture was born.

Lil' Louis hit it big with the song, "French Kiss;" perhaps one of the biggest house albums ever made. House music looked great going into the 90's, with overseas success many thought the 90's would be the time for it to break out in the U.S.

A Milwaukee history lesson with the one and only...Matt "MOT" Massive.



> When and why did you start a magazine?

The first issue of Massive was released October 31st, 1993 at the Halloween rave party 'Grave Reverence' named so because of the historic party 'Grave' the year before. The party 'Grave' was to be the zenith of the ever-rising Milwaukee rave scene, but it turned out to be a premature end- it was busted, and all 950+ people in attendance were on-site arrested and jailed. Everyone was put in Plastic cuffs (comparable to the plastic things used to keep hoses in place on cars). Later, every person was ticketed (curfew and aiding to the delinquency and alcohol consumption of minors), and then released. It was an interesting situation, to say the least. What happened after this, though, was even more interesting- in a matter of a week, lawyers were on hand to represent every person in attendance to fight the fines handed out by the Milwaukee Police, as well as to bring to light the unjust treatment, sexual harassment, assault, and excessive force that the MPD had also chose to dole out. For the most part, this show of unity by the ravers scared the QA, into dropping all of the tickets (with the exception of the curfew tickets). A civil suit was also brought against the MPD, but, sadly this part of the story is wrapped up in the court system and also mired by the representing lawyers' own political interests. All in all, it was an admirable example of what we can really do if we join together. So, this was the double purpose behind the release of Massive #1. One year had passed, and I felt it suitable to commemorate it in some way. The other was to show what a number of zinemakers could produce if they all joined forces. I was part of the first dedicated 'Rave zine' in the Midwest- Ministry of Truth. In short order afterwards, other zines popped up as well, including Free Art out of Chicago, Quadrasonic out of Sheboygan, and Old Fashioned Rave Magazine and out of Milwaukee. By the summer of 1993, well over 40 zines were being released on a regular basis around the Midwest. With my MOT partner Philo (the other two members had died that summer), and Stark Reality's Zak and Jason as Milwaukee home base operatives, we began contacting and compiling the best zines from around the Midwest. Most of the other zines submitted new material, while we just reprinted the good parts of others. In the end, Massive really was massive (hence the name), with the contributed efforts of these zines: Ministry of Truth, Stark Reality, Psycho Therapy, Chicago Hardcore Authority, Maragolds (sic) on Steroids, Pure Hype, Junga Vibz, ATP, Hard Corn, and Free Hype. We printed 500 copies of Massive #1.

and, for 100+ pages on 8.5 x 14 size paper, it was a Massive pain in the ass. I guess I should explain that none of the people

involved with this had any money to PAY for all of this copying, and very few of us even had jobs. It was also an unwritten law that, if you did a zine, you never actually payed for anything you did- you were supposed to hone your art of scamming and stealing from the corporate copylords for the benefit of your penniless comrades. Earlier that summer, after being thrown in Milwaukee's Finest Penitentiary, I had also made a strong point of never getting caught. So, when it came around to printing the damn thing, it became, by far, the largest Kinko's scam that any of us had ever pulled off. To our benefit, Milwaukee has like, 6 or more Kinko's... In order to accomplish what we needed to do, a few of us would arrive at one Kinko's and do as much copying as possible, scam in whatever way (budding copy cards, knowing the people working, etc.) and get the fuck out. After one person had come this at each store, a different person would be sent to do the same. It got so bad that one store, unfortunately, our most fruitful, RAN OUT of the paper we needed. But, this wasn't the end of it- all the separate copies then had to be collocated and stapled. It took countless people nearly two full days, nonstop, to put them all together and fold them (very difficult), and even then, half of them still had pages out of order or missing. Normal staples bent or could not penetrate the paper, so many Massives also fell apart upon their first opening.

Maybe it was the lack of sleep, or the chemical I took to stay awake, but Grave Reverence ended up being a really horrible and scary party (not the good, Halloweeny scary though)... but it did mark the beginning of Massive, so something was good about it. Massive #1 was being received very well and many people suggested we try it again. Prior to this, I was fully content with carrying on with just doing MOT, and possibly getting together again with the others to do another Massive for the following Halloween. The horrors I faced with copying it, though really scared me out of the idea. Zak, earlier that summer, toyed with the idea of doing an actual printed magazine called Pecoleator

- a Milwaukee magazine to represent us like Reactor represented Chicago. In fact, this is why I approached him to be our partner in the construction of Massive #1. So, he had compiled quite a bit of prices and info on how much it would cost to actually have a magazine printed. The cost, for a tabloids sized mag on newspaper stock, is actually pretty low, and we were convinced that we could get enough advertisers in the Milwaukee area to cover it. But, I was still somewhat wary of taking on this responsibility. In the first Massive, Drop Bass featured an ad (a full page was \$10) for their yet-unnamed upcoming New Year's party. After having done the ad- the first public announcement of the party- they decided to name the party Massive. This was all the incentive I needed- having a party named after our zine and we went ahead with the production of Massive #2. And, in a reverse fashion, the first public announcement of Massive #2 was across the bottom of the Massive party's flyer. Look for Issue No.2 of the Massive Magazine at this event.

When we decided to do it again, for Massive #3 (being that we had no special occasion or reason to do one), it kind of clinched it- and the rest is history. May the cliché live on forever.

> Tell us the Milwaukee history in the scene.

Well, from what I know and remember, the first actual Milwaukee 'Rave' party was thrown by Full House Productions, Mr. Bill, Acid Boy, Todd P, and Toby Tyler. This was soon followed by the Drop Bass events- of which 'Reality' was my first, on August 2nd, 1992. These were followed by absolutely legendary events like Humanity, Rave/Rave, Alice in Ravensland (Madison), Tempest, and the best party of all time, Romper Room. Then came Grave, which was thrown by a bunch of people- the standout being Woody McBride. The head guy- Robin Bott, I saw just the other day, working at Kinko's. He's become a Jesus freak. On a smaller scale, we did three small parties in Wauhan, WI- called the MicroRaves. They didn't feature any record spinning DJ's, just us mixing between tapes and CDs and anything else that we could get our hands on. The sound was respectable- your average school dance kinda setup [mind you, I was still in high school]. Cybertonix, the first actual smart bar crew in Wisconsin, also did small parties in their house in Ford Du Lac. I bring each of these up because of the fact that these parties- thrown 50 to 75 miles outside of Milwaukee, all drew between 100 and 300 people... pretty good for a bunch of nicks.



After the Grave bust, largescale parties with printed fliers were extinct. Drop Bass continued on with a few good productions in their secure warehouse space (Gathering of the Tribes) until the cops had their way with that too. They continued on a regular basis, though, with parties in the basement of their house- which gave many Milwaukee kids their first taste of what a house party was- myself included.

The first largescale party after Grave, in Milwaukee, was Ascension, by Drop Bass, on March 27, 1993... featuring Moby. This was indeed a 'rising again' of the Milwaukee rave scene, but it had to be held in a legal location and ended at Milwaukee's archaic bartime-2 am. The location it was in, the Central Park Ballroom or 'The Rave' (a tasteless foreshadowing?) would be used many more times by Drop Bass and others for legal parties and clubby events.

One beneficial thing about Milwaukee's 'shutdown' was that it allowed many of us to explore the scenes elsewhere. The weekend after Grave, I attended my first Chicago party- Dribbit. Chicago had a different, and larger, way of doing their productions, and though there's no place like home, I found myself traveling to Chicago nearly every weekend- if not, somewhere else. Madison began doing more events, and upon arrival of the Gravelly project, it became somewhat consistent. The worst thing that came out of the 'Grave' bust was the huge loss of that early dedicated

discoback- so few remain, and if they do, they're like me- doing something like a magazine, d'ing, or throwing parties. I run into people all the time whose LAST party was Grave. In one night, we lost our discoback!

The summer of 1993 was the real rebirth of the Milwaukee rave scene, and it is probably the actual heyday overall. In late June, Drop Bass threw their one year anniversary party in a hangar-like barn outside of Milwaukee. This party set the stage as to where the Milwaukee kids would find themselves raving in the country around Milwaukee, and what they would be hearing- straight-up fucking hardcore. Though they weren't the first to expose us to this music, the atmosphere of this party defined the attitude and belief of the hardcore Wisconsin rave- hard fucking music in a rural setting. This was a good fucking party. Later in the summer, DBN threw

Genesis, with Lenny Dee, and Milwaukee's reputation was set in stone. A definite hardcore vs. house attitude had risen up within the Milwaukee scene- more than the silly bout that exists today. Drop Bass threw a party called

Madeon- featuring a House system and a

Hardcore system- facing away from one another.

The flier gave a theme of unity, but this party

seemed only to divide the two crowds even more as the d's on the house side tried to cope with the sounds of the hardcore side seeping through the thin wall of hay bales separating the two. It was also quite noticeable that very little care or

production was put into the house side of the room- inflating the house crowd to a new level as they realized a somewhat obvious attempt to

cash in on their attendance. A funny note, the headliner for the harder side was none other than that ultra hard dj himself, Terry Mulian.

As tradition goes in the Milwaukee scene, the parties die down in the fall and winter- almost a time to reminisce and plan for the spring. The reason for this is obvious- especially to those who have frozen their tails off in a ho-sebern. The fall and winter of '93, though, gave rise to some historic parties in Appleton, WI. The highlight being Venus on December 18, 1993. New ground

was broken at this party when DJ Eflex pushed the limit to what is fast, and all in attendance at this party could vouch for the overall strangeness of this night. Unfortunately, Appleton never saw the equal of this party again, and the scene was effectively put into a coma when Eric

of Network 10 moved to Milwaukee.

The spring of 1994, is, in my opinion, the official end of the Milwaukee Heyday. This shouldn't be taken as the actual END, we all know that there is a lot of history yet between then and now, but the days that put Milwaukee on the map ended in 1993. After this, Milwaukee dropped back into the patchwork of other towns with

constant strong scenes- no better or worse than the next. What was born though, in May of 1993, was the Furtur series- one thing that will guarantee that Milwaukee will be a standard on the map at least once a year for hopefully a long time to come.

With the exception of a disaster called 'Gerber' in October of '93, Drop Bass was the only promotion group in Milwaukee since the Grave Rave. On July 23rd, 1994, we (Lucas and I) threw our first party, 'Earth', a sequel to the Skylab Series with Network 10- bringing Carl Cox into the Midwest for the first time, as well as bringing back Lenny Dee and Dieselboy, along with 25 other performers on three sound systems. Other promoters- like Dynamic Groove, GDTL, FreeBass, Particular, Makfunction and a host of others (many not even worth mentioning), have also come in as well to keep the Brewtown crowds moving. Sadly, none are nearly as consistent with throwing the parties as much and as well as the first two summers of rave. Even Drop Bass, with the exception of Even Furtur, has slowed to a near halt. We attempt at least one party each summer, but our last- North, was busted due to sound complaints.

A few diamonds in the rough have been the free day parties thrown by the Pacific/Kenosha crews during the summer, and DJ Stevan Kaye's WNMSE/Repetitive Beats parties. WNMSE 91.7 is a local college station, and Steve's Saturday night show provides some compassion for the homebound Milwaukee raverkid.

> When did you discover your love for hardcore?

My original music love is industrial. Being a big industrial freak in 91-93, I saw two sides of the music: the scary experimental shit represented by Einstürzende Neubauten and old Skinny Puppy, and the more beat oriented stuff- much of what was on Wax Trax- 242, Ministry (ohhnd the guitars). Thrill Kill Kult. Every weekend I'd make my way down to Milwaukee to check out whatever concerts and clubs had to offer. Being that me and my friends didn't label what we listened to- except for what we liked and didn't like, everything we heard was on the same spectrum. So, when the clubs started bumping James Brown is Dead- we just saw it as industrial shit without as much noise. The beats to these new tracks that the DJs were playing and the stores were stocking

are what got us hooked- and as soon as I

discovered raves, I was full into it. Much of the shit we heard at the parties was just your basic early gooty techno anthems (I don't mean this in a bad way either- if it was dumb, I wouldn't have

stuck around) and house. There was no

distortion or seaminess or evil. Thankfully, though,

as time progressed, the lines between the verted

forms of techno and house got less fuzzy and

more defined, and the harder Detroit techno,

faster transter stuff, and distorted pre-gabber

stuff reared their heads to remind me a little of the industrial shit. Mitch

[DJ Beckme] was always an avid music buyer, and when he started picking up the early Industrial Strength releases and the Rotterdam/ Euromasters shit for motion

listening, the vehicle was set in motion.

The Euromasters stand out as one of the first Gabberhouse bands outta Holland. The word 'gabber' itself is Dutch- supposedly slang for 'friend', though the name fits well with it's sound no matter what the hell it means. They were fast, distorted, and guttural. Gabber came out of the stagnation of repetitive house- bearing sounds from the same machines in an opposite fashion- no soul, too fast, and unlistenable to the house purist. Just right. The cover of Massive #14 is a twisted depiction of the Euromaster's Alles Naar de Klote (we've got them by the balls) sleeve.

From these early releases, I have followed the sounds that are hard and distorted and evil- pushing the limits of sound while remaining danceable. Mind you, I haven't pursued this love the same way a DJ would- by buying and knowing every track and shit, but I know what I like and when I hear it, I am satisfied.

One thing I am disappointed with is the proliferation of the 'happy' hardcore. This is a sad attempt by the producers of the old hardcore (which was definitely more sunny), to reap the same profits that they did then. This just shows that their only dedication is to their wallets, rather than the continuation of the development of the music. They went harder and harder and noisier and noisier- only to find that their crowds were slimming. It's obvious this would happen, as anyone you move towards the extreme, you move away from that sweet comfortable white twinkie middle. And so, back they went. But what good are they doing? Just making 1995 versions of 1994 tunes. Lots of expansion there.

> We saw your name on a flier for a party way up in Wisconsin, how long have you been spinning? Tell us about your DJ career- is there one?

I've never been interested in becoming a DJ, and have lost interest every time I attempted, just to see if I could do it. I'm no quitter- that's obvious, but my love for the music is in front of the speakers, not behind the tables. What I do musically, is produce tracks- hard scary noisy fast tracks. What you saw on the flier, though not listed, was my live performance debut. I'm tired also for a few gigs in LA in November. I don't have any vinyl releases, and I'm not pursuing them with a lot of energy. Dan

Doormouse uses the same shit and has a release on Digital Hut. It would be cool, to hear one of my tracks dropped into a set and then mixed out of, and to know that some kids in Australia or Holland might be freakin' out to it, but, as you know, doing a magazine tends to take up your time- and I have to keep my priorities straight. It's a fun hobby that gets me flown to faraway cities and allows me to make tracks tailored for my own tastes.

> How about Massive as a party promoter?

How has that been?

It's been cool- the very little we've dabbed into it. Earth was a great success in that we found we could accomplish something like that. But, I also found that doing a mag is much harder and stressful than doing a party. The only difficulty is finding a space. If spaces were in abundance, I'd do parties all the time, because I could then show what my opinion of what a good party is. That's been my new philosophy- to not throw a party, but to make a happening altogether. Assemble exactly the kind of lineup you enjoy and invite others to experience it, and hopefully learn



from it. North was exactly along these lines, and hopefully those who witnessed it, for the short time it was going, might have learned something from what was placed around them. Though I definitely agree that people should be able to enjoy themselves at a party, I think that they should also be educated, or at least confused enough to wonder which breeds thought. North was my first busted party- which I'm disappointed about. It's my third busted party and it's busted. The neighbors around the space were all offered money or hotel rooms for the night, but EVERY one of them turned us down and encouraged us to have a good time. They all TURNED DOWN money- being some of the friendliest people I've ever met. So, you can see that we felt extremely confident about the assurance that the party was going to go off well, and all night. Someone, one of these nice people, couldn't get to sleep that night, and ruined it for a couple hundred kids- when they could be seen at Motel 6 in a swimming pool digging free cable and sleeping in a bed they wouldn't have to make in the morning. Part of the sound was moved to another location to proceed with the party, but very few stuck around- accepting that the party was over and went home.

I plan on doing parties in the future, but my concern is strictly to present the music I think should be played. This, no doubt will guarantee smaller crowds but this also means that less money can be wasted and more innovation can be spent on a more dedicated group of people who will appreciate their surroundings. The rave scene has grown stagnant and passive with what their demands are- if this were not the case, we'd have something other than the 'kool' aid quick mix with a twist of lemon! lineups we're subjected to every fucking weekend. I've often wondered what the next step up in the musical evolution will be for me- having gone from industrial to techno to gabber to scarier gabber and so on... and I realize that I may just have to create it myself- via the tracks I make, or the parties I throw... taking those who agree with me to the next level towards electronic evil salvation.

> What do you think about most ravers? Massive caters toward the music > knowing, what can you say to those kids who continuously pay \$15-\$25 per party? > and know nothing about the music but just to have fun? I'm finding more and more that I can't relate at all with most of them. I don't dress like them, I don't act like them, I don't take drugs and I'm not a party little what that twiddles off to the next big party to have my favorite Superstar DJ spin the exact same set that's on his new mix CD. Nonetheless, there are still enough people in the scene that fascinate me enough to stick around for more than just the music. It's funny, but for the longest time, Massive was held in this balance- content-wise... Brad was the one who looked over the direction of the magazine from the musical perspective- supplying the DJ's and musical enthusiasts with the newest reviews and top

tens, as well as handling most of the interviews in the magazine. I, on the other hand, would present everything about what I paid the most attention to- the parties. I would work on party reviews, scene reports, and other less music oriented things. Yes, there was more than just us working on the mag, but each of our interests were the steering forces. Now that most parties completely suck, to write a scene report or party review is just a matter of inserting, like a madlib, the city name, party name and a selected list of 12 played out dj's... the balance has been shifted. I don't necessarily represent anything in particular anymore, and neither does Brad, but nearly the entire focus of the mag is on music now. If anything, it's a hard music versus regular music balance- with some issues being more predominant than others. Dan Doornouse, Phil FreeArt, Johnsin, and Flackme have dedicated themselves to presenting their preferred music styles, and I have dedicated myself to interviewing those who I think should be listened to [regardless of their musical compass], while others like Mark Verbos and Brian Karp do their regular contributive articles.

As for paying \$15 - \$25 for a party every weekend- you're just dumb. I could see \$2D or more if you are supplied with full concessions, food, a sound system representing every musical style, and dj's that can levitate and turn invisible. I know that to supply all this- even with dj's that are not superhuman- for a cost under \$2D would be financially difficult, but I don't think many promoters are trying to think logically. There is the art of supplying a lot for a low price, and then there is the norm of supplying the same old shit for a high price. Most promoters are superficial in their thinking that, when they look down at their freshly printed 14 x 28 fliers, that it had to be that big because of the 167 dj's they have

it. I can't blame them though- the bulk of their crowd pays \$5D or more for a pair of pants and \$25 for a two color print tee-shirt that everyone else has. Most of these kids grew up in the 8D's (myself included)- a time of prided materialism. We're all a bunch of fucking retardards.

> How do you feel about other music in the scene? I'm open to nearly all the styles. I just get sick of hearing the same shit for more than an hour or two. My tolerance of house and trance at parties is nearly shattered, having been subjected to entire parties of the same unchanging shit too many times. A party should represent a number of styles changing throughout the night. Granted some shit sounds better at certain parts of the night, but I'd still rather be blasted with Gabber at 7 in the morning or lulled by a boring ambient set at the peak of the party than have to hear the same shit for more than two straight hours. More dj's should make a point to end up in a drastically different place at the end of their set than where they started. All this shit mixes together- utilize that fact.

> Commercialization? It's a double edged sword. We're all jealous of what the Germans have, but, the stuff is on MTV over there. I don't see it being too big of a problem- let the corporations waste their money on us. There will always be an underground to all this- regardless how much shit moves in the commercial direction. At this point, you really gotta try to be a sell out- making Macarena sounding shit or Robert Miles shit that appeals to hippies and newagers as well. I'd rather see some clueless mallrats hopping to this shit than all this fucking shitty alternative trash that has invaded our lives and insulted our intelligence.

> Massive is obviously against the use of drugs. With the scene that we're > involved in, the topic is very big. We're not so much against the usage of drugs, as we are of the intentions that people have when they take them. The whole friction about our drug stance came about when the parties were still good enough that you didn't need to take drugs to enjoy yourself. I made a point to show that a lot of kids coming into the scene saw it as a necessity- that it was a integral piece in the rave experience. Many of these kids were told this by someone else, and you can see it's a vicious cycle that had to be recognized. Being that we have become somewhat successful at what we do, and have thrown parties without having to rely on selling drugs to cov-

er the costs, we are the odd men out. Nearly every rave promotion group in the Midwest, as well as countless other projects like record labels and dj careers, have been spawned from the cash made by that person having to had deat drugs. For us to come along, so strongly against something that had become a financial pillar of the rave scene, meant pissing a lot of people off. These people were mostly drug dealers and promoters, neither of which have I've ever had a whole lot of respect for. Those few that were friends or associates that decided to ostracize me for my beliefs did me the benefit of showing their real colors. Those that were dealers or promoters as well as friends, did me the favor of understanding where I was coming from... win/ win situation.

Today, the situation is somewhat different. I couldn't really blame you for taking drugs to enjoy yourself at a party. All I can say to this, though, is the day I need drugs to enjoy ANYTHING is the day I put a bullet in my skull.

Drugs should be used to enhance and to educate. Raves should enhance your life and educate you in a way society has not. Not much difference. They don't put two gas pedals in a car because just one will get you to where you're going.

> What have you witnessed, and how have drugs hindered the scene's growth?

I've seen a lot of dumb people do dumb shit on drugs. I've seen people embarrass themselves, hurt themselves, hurt others, and, the most relevant thing: fuck up parties, ruin other peoples nights, and get parties busted. That other shit like hurting yourself, cracking your head open when you pass out... fuck, that's life. That's what the whole life experience is about: fucking up 24/7. The problem is the other thing: when some idiot starts freaking out and shit, and the ambulance and cops gotta come and get involved, they've systematically fucked over every person in attendance. Does anyone think about this when they snort their line or pop their pill that in a matter of hours there might be 1200 kids roaming the streets or heading home cuz that one fucking idiot couldn't handle his shit? Or, the situation that I had to deal with in Kentucky once- where some kid took acid, had an epileptic seizure in the parking lot (cuz he was epileptic), the cops show up, take a walk inside, smell marijuana, and proceed to shut it down...



I'm not AGAINST drugs, but the stupid anti-drug climate and laws in this country create an underground of drug use nationwide that has no responsibility. In countries where drugs are legal,

you can trust that your shit is probably the real thing- not the pressed rat poison or baby laxative you might be getting over here. And so because our laws are so reactionary, it is completely naive for us to NOT be reactionary. The climate outside those rave walls might be able to be blocked out for a few hours in the social sense- the hassles of our world left behind while we experience non-racist and no-sexist musical bliss. But, this facade in no way creates a situation where safe drugs come airdropped into your little rave fantasyland. Everything you do and take in our autonomous environment affects the next guy if you're puking your guts out on the dancefloor or falling mofy at the bad trip demons biting at your cerebral cortex.

> How do you deal with all the political bullshit involved in our scene?

I completely stay out of it. I even moved to the ghetto so people wouldn't come over to my house. I only deal with my close friends and my partners in Massive (usually this overlaps). By playing the game MY way, and letting everyone else continue

with their little high school antics, I've avoided unneeded conflicts with people that invite trivial shit into their lives.

> What do you have to say about, "Turning Massive howels like a greazy bean burrito"? It fully exemplifies the insecurity I hold deep inside that I don't have a fashion section in Massive.

> That about says it all, thanks a lot for your time, and let the madness continue...



The following article was supposed to be a contribution to jungleist DJ 3D's magazine, 411. However, 3D informed us that he would not be able to continue with 411 for the time being and basically let us have some of the goods that he had collected. This article was part of it. It's written by Jesti Calken and is his own work. Personally, we at DEAN agree with the bulk so that's why we're printing it. It's somewhat of a history lesson, mainly for people who so check it out and get some ideas.

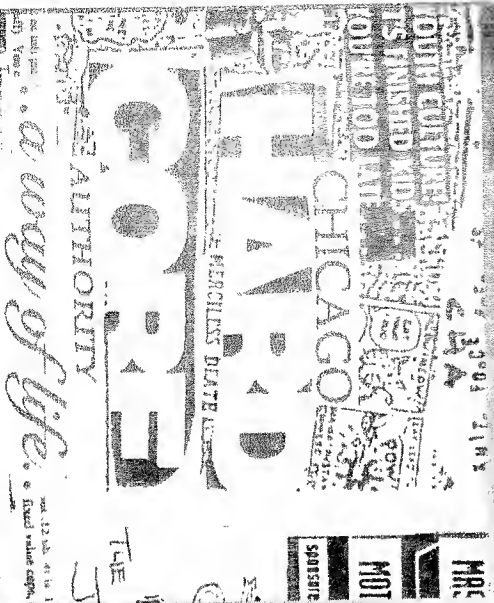
Bare with me as I throw out some views and thoughts regarding Chicago and its jungle scene. I'll begin by explaining where I'm coming from. I consider myself in no way a vital presence to jungle. If a sale fell and crushed me tomorrow, Phantom would still have all the skills, 3D would still be rinsing the plates, and the Strictly Jungle show would keep bubbling. I am merely one person in a crowd who gets one-helluva rush when mashed-up basslines rumble and snares crash faster and harder than a TWA flight. I give total respect and props to people who get all this shit done. I don't consider myself either "new" or "old" school in Chicago jungle (I am more of an observer than anything) and I believe Chicago would be best classified as one school which is continually growing and learning.

The last issue of 3D's 411 magazine reminded me how much has changed in such a short period of time. My first glimpse of jungle came at a strong time. I unfortunately missed, from what others tell me, the heyday of raving and hardcore music in the years '91-'93 (I still wish I could hop in Doc Brown's DeLorean and flux capacitate at 88mph back to the *Summer of Darkness*). It was closer to early 1994 when my good friend Chris helped me discover jungle music. At this time, *Ripe Productions* was king of the raves (I know some may argue this) and were capable of pulling off full scale parties, covering all the genres with a jungle bias (I know you *can't* argue this). The *Chicago Hardcore Authority* massive was the crew absolutely running the show, both behind the wheels and the word processor. Also notably, *Da Bad Girl Squad* was perfecting the fine and rare art of female jungle promotion. About this time was also the beginnings of *Jungle Ting*, the culmination of all the afore mentioned plus many more, which I still highly rate to this day for pulling off some dope shit.

Well, have you noticed anything peculiar yet? These forces don't quite exist like they used to. Ripe

did disappear for awhile, but fortunately have made a comeback; and the only remaining CHA crew members I know of are Phantom and Snuggles. As 411 mentioned in the last issue, those crews are the ones which made Chicago the Third City of Jungle. So, where do we stand now? I know we're not the third city, and probably not the fourth either. (I was just in New York not long ago, and they were running club spots every damn night, and I know Orlando has their shit together too.) Once upon a time, we were there and I still think we can be...fuck that..we should be! Chicago was the first in the states and I'll be damned if we're going to settle back and say, "Hey, we started it, you all might as well finish it." Let me point out a fact which most of you don't know about. Chicago had an opportunity to host a leg in the Reinforced Tour in August. There was a combination of reasons why isn't happening, but one of them whether or not we would embarrass ourselves in front of Londoners, due to a lack of crowd, support, and a decent venue (sorry to bring up the venue curse). Two years ago this would not have happened. What's going on in Chicago?

I must pause for a second here to note and emphasize that I have all the respect and support in the world for the "new school" of jungle in Chicago. I know you're all out there busting your asses and losing money like there's no tomorrow, and I rate each and every last one of you. I totally support any little thing that is jungle related. Sure I can't make it to every event, but I'm behind it 100% and believe me, the work does not go unnoticed! Big up to: Uptempo Dance, Shinning Star, Strictly Jungle, Dub Shack, Semi-Conscious, Heart and Soul, ASCII, Cool Productions, InKline, Zero nation, and everyone I've forgotten who supports jungle in any way, shape, or form! I think what it comes down to, is reorganizing, and in a sense starting over. I know right now a lot of you just said, "This wack ass is crazy!" When I said "starting over" it was meant a little more loosely than it



sounds.

I think what it comes down to, is reorganizing, and in a sense starting over. I know right now a lot of you just said, "This wack ass is crazy!" When I said "starting over" it was meant a little more loosely than it sounds. If we look back to the beginning of the rave scene, and specifically the hardcore side of it, the composition was diverse. Often there may have been only one or two jungle (or break-beat) Djs on in a night, this was how the scene began. Over four years of building a foundation through all the trends and styles of music, eventually we established a solid scene where jungle parties were thrown with house music in the second room. This was not an

overnight occurrence. This was the strategy from the start: being like this, and eventually we'll get like that. The key was having a relationship with other aspects of underground. I hear so much shit toady about "this techno promoter is throwing a party with the jungle Dj, why just a year ago, they hated jungle. I'm not going to support them." Well, maybe it's true, some promoters are biting the flavor of the minute, and it happens to be jungle. Take advantage of this. If we push drum and bass into areas it hasn't been or hasn't been for a long time, we can get the ball rolling again.

So, now you ask, "What happened, where did we slip off that track?" I don't believe there was one specific time or place where it began to happen, but I have a

general idea. How many parties

have you been to and seen this scenario: "a ruff-neck crowd of rude bwoys standing around the decks as Dr. Groo finishes up a wikkid set...in come Traxx to take over...all the jungleists leave, and all the ravers come in...up next Danny the Wildchild...step up the jungleists, and the ravers disappear." Okay, maybe it isn't that obvious (plus Traxx would never split Groo and Danny) but you all know what I'm talking about.

Myself, much like many other jungleists diss the rest of the rave scene a little harder than we should, but we can't take the blame, it does go in

the scene. Big up a promoter with

one junglist on the filter big up a promoter with 20 junglists on the filter). Look where all this began, that's where it needs to go. All the categories, sub-categories, styles, and variations of underground are interrelated. If we trace all this music back, it has the same roots, beyond 80's house and 70's funk we can take all the shit back to the dawn of rhythm and blues (next time you're in a vintage record store, check out Robert Johnson, this dude's as darkside as they come!) Since the music was born from a common ground, the same can be said for its cultures. It's okay to stray for awhile and learn on your own, but eventually you need to return and pay some

C.H.A.

ASCII PRODUCTIONS

UP-TEMPO DANCE

DUB SHACK

SEMISERIOUS

reverse.

When jungle began to blow up, so did its ego. Jungle even tried to split from the rave scene; some held open the door for us. I wouldn't say jungle ever left, but it came close, and even now, it's not too far from the door. But again, that's where the problem lies.

We all need to keep in mind where this came from and where we want to take this. (Understand I'm not pointing blame at any one person, place, or thing. Every single contributor to jungle has been doing their part to better the

if it weren't for it's predecessors. Stay true to your sound, if house is your cup of tea then go with it, it's jungle, than keep it running. But please don't forget about the big picture. It ain't be awhile, but I'm confident that Chicago will again be the Third City, and once we get there let's hang on tight this time. Respect to all!

-JOSH CARLEEN

DRUM & BASS

jungle unites



DANNY, GREGG, & PHANTOM

STRENGTH IS BASICALLY JUNGLE UNITY, NATION WIDE. BEN BAEZ, THE FOUNDER, AKA DR. GREGG/BENNY BLANDO/GREGGUN...HAS GOTTEN HIS SHIT TOGETHER AND CREATED STRENGTH TO BOND JUNGLISTS ACROSS THE STATES. RECORDINGS ARE DEFINITELY IN THE WORKS FOR BEN HIMSELF, AS FOR THE PRESENT TIME THOUGH, A MIX TAPE COLLECTIVE WILL TAKE PLACE

AMONGST THE LIKES OF

CHICAGO'S SCRATCHMASTER: DANNY THA WILDCHILD, AS WELL AS EVERYONE'S FAVORITE THESE DAYS...PHANTOM 45. TROLL, MOGLI, AND BRAIDY FROM CINCINNATI PLAN TO DO SOME MIXING, AS WELL AS SOME FOLKS IN L.A. SO WATCH FOR THIS MIX TAPE/CD COLLECTION WITHIN THE FOLLOWING MONTHS. FOR MORE INFORMATION, YOU CAN CONTACT STRENGTH JUNGLISTS THROUGH BEAN C/O BEN BAEZ, P.O. BOX 757, ZION, IL 60099. SHIRTS ARE ALREADY DONE, THEY ARE TEN DOLLARS, MAKE CHECK OR MONEY ORDER OUT TO BEN.

OKAY...TO BE 100% HONEST, THERE WERE SUPPOSED TO BE RECORD REVIEWS HERE, BUT...JUNGLISTS ARE THE WORST PROCRASTINATORS...BITCH AT THEM.



DR. GREGG, DANNY THA WILDCHILD, DR. GREGG & PHANTOM 45

BEAN 31

WEBSTUFF

Jungle Roots HomePage Dj Info:

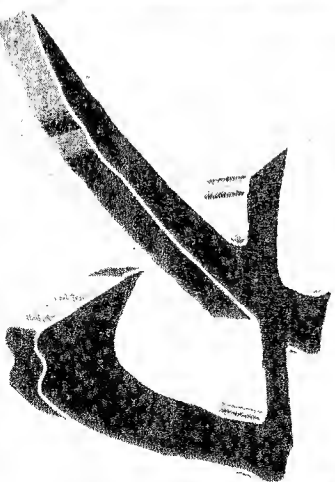
SEPTEMBER 1996

Dr. SS: Born Leroy Small is the founder of Formation Records, established a few years back when jungle was not yet in it's prime. Known for throwing his infamous parties he made a name for himself by just headlining himself. As his name rose up so was his notoriety as a good dj. Not only does he spin drumnbass, but he also is a deep house enthusiast. Formation has been cranking good hits by him, mental power, and the one they call Rap. With his awesome collection of dubplates and best pressings there is no way that a SS night will be predictable.

RAP: A former model, exotic dancer and hardcore raver, has made a severe impact in the drumnbass scene for years. Known for her rough edge playing style the name "Rap" was given to her by cohorts who thought the name fit the bill. Her striking beauty is equally matched by her mixing skills which will totally shock you (you're gonna say damn, she is switching those rejs awfully fast). A smart business mind landed her sponsorships from Caterpillar, a future record contract w/ Sony, and her own private labeling.

WARREN G: Not confined with the west coast rapper, he is a talented lyricist. He is the other half of the SS performance. He is a teacher as well as an entertainer when he is flowing on the mic. The formal olmc and dj in England is well understood by the youths here in America. Where an mc in a hip-hop/dancehall situation is usually centered around the individual on the mic, it is viceversa across the pond. The mc in the jungle situation is more or less a crowd go getter or a "hype man". Warren G will let you know that SS is the man, and will teach you how to shake your ass, scream, and blow that horn, plus tell you to push that light!!!

JUNGLISTS



STRENGTH II

CHICAGO CINCINNATI LOS ANGELES

Kookie (St. Louis) "Past and Present"

Excellent beat matching skills. Although some mixes seem to not match in sequence. He displays some scratching skills, which is a big plus, at least here in the Midwest. Tunes were up to date, alongside a few classics on the flip. (314) 863.1944

Flux (San Francisco) "San Francisco"

These cats in San Fran take things seriously. The cover in one of the best I've ever seen (junglewise). I would say it was a smooth roller, but it gets pretty rough at times. Very groovy, love making music, just as the cover implies. If you've never made love to Drum and Bass, order this and do so ASAP. (415) 553.3916

Misfit (Chicago) "The Formula"

Chicago junglist represents with his own tune to start it off. The whole tape is rough and noisy, the way Chicago likes to hear it at two in the morning. Keep rolling out the tunes, that'll be the edge you need to get ahead in this game. (317) 743.6179

Overload (Boston) "Live at Jungle Roots"

This one features MC G from the UK. It is absolutely flawless. A few duplicates here, a rewind there. Some of these tunes still aren't available. If you like MC'd jungle tapes from the UK, this one is just as good. Nice. (617) 734.6331

Son of David (Vermont) "Winteresting"

The man behind this biblical name is JP at Flex Records. This is where I order all my Hip Hop sampled, and rougher style of tunes. The tape is from last winter, but the mixing skills are very accurate. The choice of tunes he plays are very tight. You can tell he didn't just buy 20 records and spit out a tape. (802) 862.9055

Breidy (Cincinnati) "Dragon Moon"

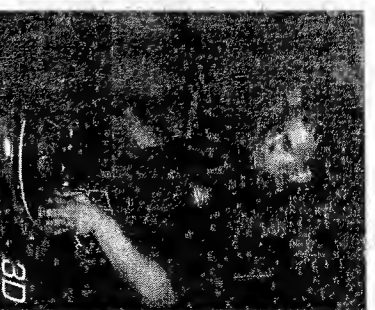
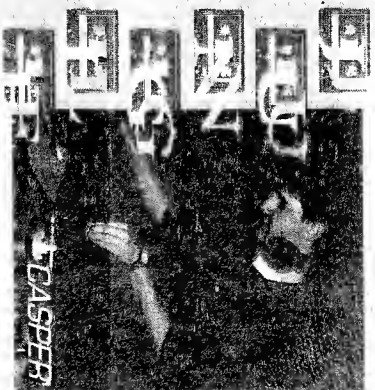
This one is pretty raw from beginning to end. Every time I listen to it, I regret not picking up the "Fuckin' am Up" remix. Lots of Hip Hop sampled tunes and good mixing skills. He definitely has the ear for crowd pleasers. (513) 284.SONG
Snuggles and Sleik (Chicago) "Slik Cut Three"
If you've gotten a hold of One and Two, you know what you're in store for. Flawless mixing and programming. These are the guys who brought Techstep to the Midwest, so prepare yourselves for the most upfront tunes you'll ever hear. [They may be dated by the time you receive it though.] (312) 409.7249

UFO (San Francisco) "Trifling Ham Refile"

If I had two words to describe this one, they would have to be emotional rollercoaster. It contains some of the most beautiful tunes I've ever heard. Then it slowly works you into an intense Amen rinse out session. There's even some double copy DMC business going on at the peak, so listen closely. (415) 452.9566

Mogli (Cincinnati) "Experience"

Side one is truly rough. I don't even know where to get tunes this rough anymore. Side two contains some chilled out classics. To sum it up for you, you'll loose your nuts for the first 45 minutes, and then you've got another 45 minutes for your woman to put them back on. Mega shoutouts to Troll, Xian, and Damien also. (513) 956.7101



Xt (Houston) "Experience"

This one is nice for a change of music. Most of this stuff is excellent, yet I've never heard it before. I don't have too much info on this guy, but I received the tape at Interstellar Outback, and this is my way of saying thanks. Mixing skills and tune selection are both good and he also does wicked filters. (713) 845.9406

Star Eyes (Los Angeles) "Mystic Stepper"

Yes, yes, a female selector who knows her business. Lots of female vocal tunes scattered about. I know of three jungle Deejays in the US (West Coast: Star Eyes, Midwest: Ten East Coast: Michelle Angel). I sense a battle coming on. Keep up the good work sisters as we step into the nine seven. (818) 768.5370

T're (St. Louis) "Faded"

T're is definitely the Hip Hop kid of St. Louis. Starting off with a Dr. Dre cut from a few years back, and slowly fading into jungle. Well done, I have to add. It also contains a few Darkcore tracks like my own "Steep to Me" and Doc Scott's "Unofficial Ghost." If you like it rough with Hip Hop samples scattered around, then this will float your boat. (314) 829.0134

3D (Chicago) "Eclipse"

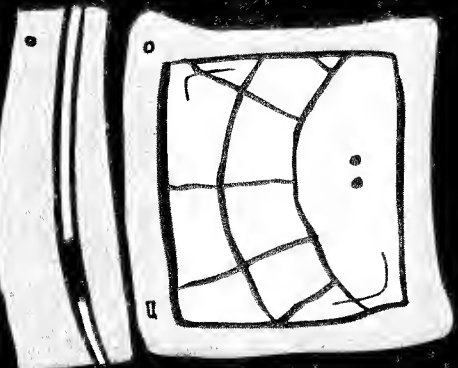
All I can say is, tune into 89.3 on WNUB's Strictly Jungle Show, every Friday night, for a sneak preview of this one. Dark and rough id the style, chosen here, don't miss it. (847) 604.0579

** If you'd like your tape to be reviewed here, mail it out to Uptempo Dance, 256 North Windridge, Round Lake Park, IL 60073. Please, no train wrecks. Of course, you could also send your tapes to us BEANers, we welcome train wrecks, or any other kind of torture, in fact, we would greatly appreciate it. **

Troll and Mogli (Cincinnati) 5-26-96

Lots of good hip hop sampled shit on this one. It's a little older, but if you can get it, it's worth it. Lots of rolly basslines, I can totally dig it. (513) 395.8576 (E)

BEAN ON-LINE



Just Caisen has compiled a brief list of sideside jungle web sites for all you onlineers out there. -osically these will get you started, once you get to any of them, click on their link option, and you'll be set to spot the globe. As you start linking with others, you'll be able to do orders for crews, get the VIP crew's playlist, and leave Email for all the London masses! Most of these contain lots of reviews, upcoming parties, and promoters. There are many more sites that are not mentioned, so if any of you come across more, please feel free to update us, and well be sure to add them to the list here next time. Enjoy!
DJ Snuggles and Sleik (Chicago) Lots of stuff on the whole Slinky Jungle crew, and where their coming from. Parties, playlists, mix tapes, and other cool shit!
<http://www.psych.mwu.edu/psych/people/gad/sum/shunn.htm>

Rollin' (I believe this is ASCII, correct me if I'm wrong) Cool site with wild things, big up to the design wizard! Lots on here for audience participation.
<http://www.rollin.com>

DJ Casper's Jungle Drum n Bass Page: This is one of the most frequently visited sites. A nice page with both a Chicago and Boston perspective.
<http://www.nni.edu:8001/people/casow/oreks.html>

Jungle Roots: This will complement Casper's page with the rest of his Boston entourage.
<http://www.teknorow.com/jungle.roots>

Melrod One: This one is a well thought out page with good commentary and photos from Melr. It covers past and present!
<http://www.rangelines.com/bogges/MelrodOne/index.html>

Deiseboy: Last time I checked this one out, it was under construction, and it mysteriously whisked me off to Husler's home page! You can check that out until the intentional power gets the page going again!
<http://www.ftr.com/~p1cturn>

Jungle Nut Productions: Mission Global Junglist. One of my favorites to visit. A very informative site from the big Apple, with what's going on around the US, Canada, and the UK with access to Audio Distribution tool order. To get hooked up with the UK, use their extensive links section.
<http://www.rnch.com/~jungle.nut>

TRANCE

By E.T. and the M.T.M.



There are a lot of styles of music heard in the Midwest. You have your deep house, hard house, Detroit techno, Detroit house, jungle, hard-core, hard acid, acid core, and trance. Trance has it's own sound, but trance music is heard in almost all of the styles listed above. When it comes to classifying different styles of trance, there is trance house, melodic hard trance, acid trance, deep bass trance, trip-hop trance, and Goa trance. Trance music in general has a high floating overtone over a period of 64 beats or 16 measures, but it is just a format. As I said you can get tranced out by many different styles of music heard in the Midwest. Some acid tracks for instance like "Anthony Acid Ha Ha" can be classified as trance. A lot of people in the Midwest supposedly do not like trance, yet when trance is heard at a party, people tend to get into it very quickly. I guess what I'm trying to say is that though people might judge trance by music by it's name, they don't realize that they hear trance in many different styles of music. Just one other bit of information, Goa trance is not an acronym for "good ole acid trance". Goa trance, is a style of trance that originated in Goa, India. When they throw parties in Goa, it is so hot that the performers have to play on a "DAT" [digital audio tape player]. If they were to spin vinyl in Goa, the records would instantly warp the minute they were placed on the turntables due to the incredible heat even at four in the morning. If you are interested in trance but don't know what labels to look for read the list attached

- Trance labels:
- Thai Records
 - Noom Records
 - Global Ambition
 - Loop Records
 - Aura Records
 - Prolekult
 - Chocci's Chewns
 - Time Unlimited
 - Voodoo Records
 - State Of Mind Records
 - Proximate
 - Tip
 - Massuri
 - Sybtosis
 - Lunatic
 - Tesseract

August 24th, **"TRANCEEND"**
(Progressive Society)

LINE UP

- JEDIDIAH- Drop Bass
- DJ SPEEDY- Swell/Communique
- DJ EFEX- The Assailant
- DJ DORON- Rampant
- DJ DANIEL- Moontide
- MINDRIVE- Erotishock
- DR. REALITY- His House

What happens when people have their shit together, and want to throw a good party? Tranceend. This party had it all: one of the best spots available in Chicago (South Expo), EVMT's by Diversified Audio, Dave Gandy on the lights, a laser, an excellent line up...the only thing that this party didn't have was the support from most of you party goers. All of the Chicago promoters that count, supported them, why didn't you? It's a shame, because everything was thought of and carefully planned out to the last little detail..(Any promoter that buys 1,000 bottles of water to give away must care a little about you people.) This party had everything it promised- even the sound flown over head. All delays were there, and everything went flawless. Nobody seemed to care who was spinning, they were too busy enjoying the fact that good music was making them dance. For us 300-400 people there, it was the bomb, everyone danced, laughed, and had a great time. This proves that you don't need a twenty inch flyer, drugs, or some delay from bumbl-fuck to have a good time. I really suggest that when PROGRESSIVE SOCIETY throws down again, all you people go check it out. They definitely have their shit together, and they actually care about all the people, ravers and all. Be prepared for the next time they throw an event, because you won't want to miss it. Rumor has it, it might be a possible record release party for none other than... Dan Efex. Watch for this event, or any others by...PROGRESSIVE SOCIETY.



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MILWAUKEE MADE



SIGHTING NUMBAH TWO

This fool was handcuffed to a pole. Allegedly, he was caught walking around the party, feeling on people's faces... so someone handcuffed him, security I'm sure, because he was outta his freakin' skull. But after awhile, one of the rave bangers decided to get cutzy and pull his pants down. Yep, check dem droors fool. He didn't seem to care much, cause we seen him later once the handcuffs were gone, and his pants were still down, and he was playing in some dirt. Yeah, I'd say drugs took him to another level, I'm not sure that I'd personally want to reach that level, but he was gone... just another person wacked out on the junk... whatever he was on... who knows?

A reflection on one label and it's artists and their work. The new column hear in bEAN...
Strangely arranged and written by Frankie Vega from Hot Jams.

Hot Jams

This month we focus and lean our attention towards the Communique record label. Owned and operated by the Midwest and St. Paul/Minneapolis' Dj Esp Woody McBride. From behind the counter at the record store it's highly visible the stuff sells real well, and with good reason. Communique USA is like a tree with many branches.... With many, and I mean many subsidiary labels such as- Head In The Clouds, Sounds, Country Western, Tape, Test Tube, All Ears and more.

Each label in a class of it's own with a unique sound and creative artist.
Communique #20- by Dj ESP, Basketball Heros

Takes a well known sample that trick Djs and those that know of sample or scratch records have used before. ("Aw, this stuff is real fresh"). Woody takes this and layers a stompy track with a few reverse kicks here and there and adds an acidy 303 bassline and produces a slammin' super smoker that flew out of records stores all over. Communique is the analogy, more stompy label. Other artist's include Derrick Carter- CO#4, Roland Casper, Dan Eber- CO#010, Mike Humphreys, and John Nicole- CO#24

Sounds 012 by Boom Box aka Brian Zenitz- Breath

Somewhat a housey track with a mixture of some breaky drums, cool claps, and a groovin' acid line. Sounds is Communique's more mellow side. Other artists include Derrick Carter and Chris Nasuka- Snds#06, Gene Farris- Snds#19, Nimbus Quartet- Snds#16, Chris Brann, and the Warmduke Kids- Snda#15.

Tape 002 by Dj Slip features some cool dark techno tracks ("Wicked Sounds"). One track is nothing but a cool sample of words that sound like "The whole population has been selected to mind control" and then goes on and on. Tape is a new label from Communique. Lookout for a new release from both Dj Slip on Tape.

All Ears- 002 by Timeblind aka Chris Satinger. This guy makes music to write about. All Ears 002- Vertical Disintegration is blowin' stuff up. It sounds like a coffee maker percolating with intensified effects fading in and out. No it's not time for the percolator, it's time for good techno tracks and Chris is one to produce the goods. Look out for this guy, he has a drawer full of secrets in his studio waitin' to be heard and put on wax!

Strangely Arranged Vol-One is the new Communique double cd with a display of some of the best releases found on the entourage' of labels and artists from Communique. Communicating through sound from stompy to experimental acid, good wholesome house, to twitchy electro. Communique makes an effort to cover all grounds and at times releases as many as nine records at once. Try not to miss any releases and pay close attention to who the artist is and don't think of the artist and their work as just another of many releases done by this label. Communique and artists continue contributing a unique sound to the music industry today! Look out for Communique's greatest hits Vol 2 this Christmas edited by Chris Satinger.
Demo Tapes to the label can be sent to:

Communique USA
359 Grand ave.
St. Paul, Minnesota 55102

Mark Almaria

Chunky lunks of ghetto funk

Mark Almaria is a kid that's been in the scene for a number of years. He is an up and coming deejay from within the scene and has someone that should be recognized. This is what Mark has to say:

I've been spinning House for a little over two and a half years now. I've been going to parties on and off since '82, and a lot of things have changed in the scene since then. Back then the music at parties was either Techno or House those really weren't as much terminology that was used to describe either House or Techno. But I started going to parties because at that time Hardcore Techno was a really new thing. I guess I liked the old Techno so much because it took industrial and House and combined it into a totally new form of dance music. I used to like the really fast Happy Hardcore and Realized that Hyperactive and Terry Mulvan played back then. After while the hardcore got harder and way too dark and evil for me so at that point I started to appreciate House music. That was around the time that I started deejaying.

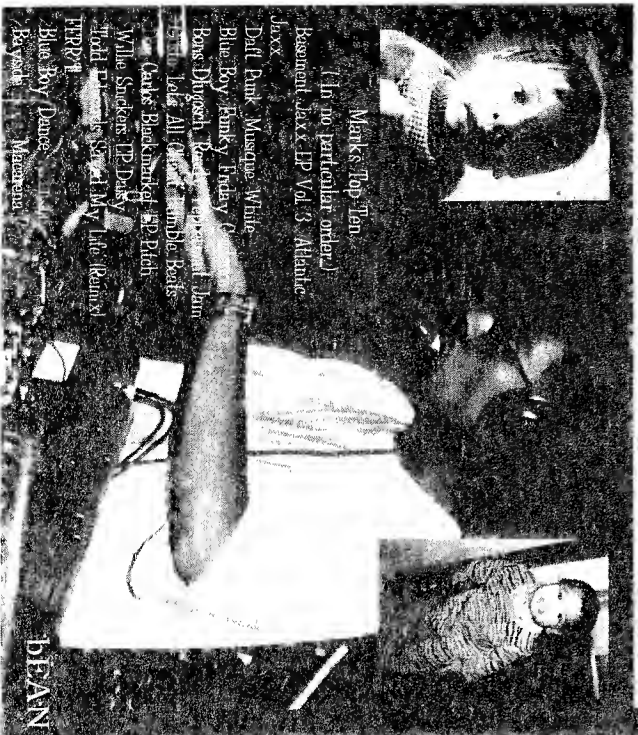
I started spinning House because I was bored with parties. I stopped going out for awhile because I didn't enjoy the music that was being played at the times anymore. The main reason that I started going to parties to begin with was for the music. If I didn't like the music at a party I was bored. I never did drugs or drank when I was out and I still don't. 22 years free of all drugs and alcohol and I don't smoke either so if the music was bad I had nothing to keep me entertained. So for about a year, I dropped almost completely out of the scene and I learned the art of making House.

I would describe my sound as hard yet melodic. I use House with pretty instrumentation, well sung vocals and hard pounding kick drums. Some of my favorite record labels include: Nice N' Ripe, Casanova, Max, and Swamp City. I have always liked playing the really soulful, jazzy garage by producers such as Leon Chronicle, Masters at Work, Grant Nelson, and Todd Edwards. Lately, German producers like Maurice P, Boss Dilegatch, and DJ Lame have been putting out strong vocal songs and Duro House on labels such as Peppermint Jam and Composure. Recently, I've been playing a lot of upbeat happy sounding disco tracks by new artists like DJ Snake, Bitchy, Gato, and Duff Punk.

Whenever I make mixtapes or play out, I try my best to program the decks so that they go as smoothly as possible. Nothing pulls the full energy out of a good House tune like a well planned transition. There are a lot of House Deejays that play good records but don't pay much attention to their blends. Being a deejay is all about being in the mix if the blends are mediocre, the deejay is lost.

I don't spin out nearly as often as I would like to. There are a lot of excellent deejays here in Chicago. Hopefully with the support from the people who enjoy the music that I bring to a party, I will be able to play out more often. Thanks to all of the people who have danced or listened to my sets. You are the ones that keep me going.

Much love and respect to my family: Mary, Steve, DJ M3, Janine, Aaron, Kid Chris, Aedman, Ken and Keni Meen, Jeff Stralight and the whole Sean Casanova Crew, DJ 3D, Dan Eloc, for teaching me the basics of mixing! Paul Flash owned spinbox out with a customer and had some with guitars. Thanks to all the bitches at B-side lab and from at Casanova, the Flawless, All Pecan, Madon, Terry Mulvan and Max. Big thanks to the promoters that promote me: Bill Up tempo Dance, Heart and Soul, and Raynig Lunatics. Superdramatic thanks to all the people that support me by purchasing my mixtapes and/or come to hear me spin. Major props to all bootlegger Bittinators who think their chance to my funk because don't boxes all around.



Mark's Top Ten
(in no particular order)

- Resurgent Jack's EP Vol. 3 Atlantic
- Jazz
- Duff Punk Musgrave White
- Blue Boy Funky Friday
- Boss Dilegatch House
- Jack All About Double Beats
- Casino Blackout EP Pitch
- Willie Snickers EP Daisy
- Todd P... Special My Life Remix!
- PEPPT
- Blue Boy Dance
- Keynote
- Mexican

BEAN 39



Jeff's Top Ten Garden House Cuts
The Mc Donnell's Order
Lachin's Double Po. Alight

- Unknown: W/roast, Unknown
- Kevin Yod It's Selling
- Unknown: BAP B (Composure
- Unknown: The Lonely Heavens
- Unknown: Happy Days Aq
- Records
- '93th: Deep Pump 80s St
- Black Vinyl Records
- John McNamee: Happiness Casanova
- Unknown: Liquid Bag EP 10
- Beam

Jeff Stralight is another young fellow who's been spinning out and about throughout the city. He's had some tapes out and you may have heard of him under the name Jeffery. We thought he be a perfect match alongside Mark here so we asked him the same old questions and here is what he had to say as well.

I started spinning in March of '85. I first started buying soul jazz and funk but eventually started getting house records. I like playing clubby disco tracks with a lot of vocal samples and tracks with deep melodic chords. My favorite labels are Casanova, Babyback, Recordings, in the Air Record, Paper Music, etc. My favorite deejays are Marquis, Wyatt, Onoda, and Dez from the West Coast, and also Mark Pecan (Chicago San Francisco).

When I first started, I would have to say James Johnson helped me out the most technically. He sold me two 1200s with cartridges for like \$50. He also explained some of the scenes of mixing like combs and how if you don't throw a track on right that it won't sound too great. Eventually my ex-girlfriend Kerne helped me out tremendously. Whenever I would get down on myself, she would be right there to push me along and encourage me to do better.

Besides doing parties, I spin up at Shaker Club inside the city of Chicago on Fridays. On Fridays the resident deejays are Josh Warner, Scott Sung and Dez in the main room, which is all house. And myself in the Parsonment Room, where I play soul jazz. I would like to say: Hi to Eric and Caelia. (For guys are doing a great job).

Deejaying has been great for me because it's taking me different places. I'm meeting a lot of great people and developing some really close friends. I'm also working on making tracks.

Whenever me and my friend Jim (Kid Bittiny) have time we try to lay down stuff, but has real busy. He works a lot on his stuff. Jim produces jungle. I'm surprised a label hasn't picked him up yet, cause his stuff is incredible.

For the most part, I think we have a pretty strong scene. I would have to say I wish the influence of drugs were not so big, but hey, if people want to do drugs it's on them. As long as they're not hurting anyone else. I also feel that there are a lot of local deejays out there who are talented and are overlooked. So promoters keep your eyes and ears open!

In the future I plan on playing more out of state. I also plan on working a lot more on tracks.

I would like to say hi and thanks to the following people: Kerne, Martin and Brenda, Kevin, Brian, Ryan, Seven, Dan, Kashira, Angeles, Gwen, Frankie, Julia, Bridget, Chon, Tim G, Sam Casanova, Ken and Karl Moser, JD, Josh Warner, Mark X, Ben Greenstein, Dennis Daany, Eric and Caelia, Gnatler, Mark Almaria, Steve (BM), Chris Heart and South, Henry K, Jacks and Jill and Mom and Dad.

Jeff Stralight

Mixes

D.J. Seven, "Gettin' Rowdy"
Seven is a local on the up and coming list. He spins that acid stuff everyone loves. And for a little something different, he adds a bunch of crazy little samples. Something different. It'll get your caboose movin' the whole "loco" motion. Whoa-hoo. This tape's at most stores in the city. It's good quality and good mixing for a local. Maybe with this tape release, we'll get to see more of Seven gettin' rowdy at some more parties.

Raveband

Terry Mullian, "Live at Equal"
Although this one's been out for some time, and was recorded back last winter, it really isn't dated. The tracks are still all very well known and loved, and with Terry's awesome scratching capability, this tape is the shit. If you dig Terry, and can't wait for the famous Fusion tape to surface, get this one now. Personally, this tape is more Terry than any Fusion tape ever was, this one is not edited, nor did it need to be. It's perfect as is. Available exclusively through Dynamic Groove (414) 967-3259.

Mark Almarie, "Chunks"

Really nice. This one is a whole lotta vocal house goin' on, with a disco twist to it. I absolutely love it. Awesome song selection, good mixing, descent quality recording: it's all well worth money spent. Mark is a local with much potential, check out his tape, it's chunky full of funk. (I love cheesy shit like that!) If you'd like a copy, check at some of the cities finer record stores or clothing shops. Mark is the shit.

Adam Marshall, "Punk"

Looks like more triple digit animosity. This time it's (416) in the mix, up in Toronto. This tape is full of variety, that's for sure. It starts out with believe it or not, acid breaks, and a whole lot of jazz is in there, and then it's like all house, like Chicago vocal house, more jazz, and more house. Very good mixing, a few tricks here and there, a whole lot of quadaveb looping, and again, a lot of variety. It's actually really nice overall. If Adam Marshall ever stops in Chicago or nearby, check him out, he seems rather good. If you're looking to get a tape, try contacting him at (416) 537-9108. He's in Toronto, so you might wanna use "Sprint's dime a minute"...just kidding.

Jeff Starlight, "Release"

This tape had a whole lot of potential. Unfortunately, the sound quality is really lacking. It's really not fair to judge the skills going on there, cause it's really hard to pay attention to cause the sound is so poor. I know up and coming deejays can't afford the best quality, but it should be a priority to at least make it listenable. Remember, if the original doesn't sound that great, the copies cannot sound any better. Aside from that, it's a really good tape. Housy tracks all up in there. I get the urge to listen to it a lot, but the quality always forces me to turn it back off.

Chris Craft, "Glassy Day"

DJ Numbah 9, "Nine Lives"
DJ #9, is a house deejay from Connecticut. A whole bunch of shit we hear all the time being in Chicago. It was kinda interesting to see that someone in Connecticut has the power to do shit we're doing here. Nicely done, nothing spectacular, but not bad at all. He sent us two tapes, one has some ghetto shit on it...Cajual/ Relief all over the place. (Alan Sumler is DJ #9: 1-888-632-1887)

This is Chris's first officially released tape around, finally. Side one is full of dancy, house tracks. A lot vocal, and tracky stuff on there, definitely ass shaking material. Side two is packed with another side of the Craft...techno. Acid and harder house tracks are laced throughout this side. All in all, a good quality, unedited recording. Let's hope some promoters get ahold of this one, he knows ow to make people move.



You've



seen



them.



The first three releases are from Guidance recordings, in fact they are the labels first three releases, and man are they sweet!

"Free Energy" - Guidance Recordings:

The first song is "Happiness." This song is so damn happy, it will put a smile on your face, even on your worst day. It's so nice and sweet, you could bring it home, play it for your parents, and they would even love it. The vocal samples make me think of birds, flowers, and all that other pretty shit. "Nice Position" is a groovy little ditty that will keep you ass bumpin' and bumpin' into the late hours. It's funky, and chilled out at the same time. On the flipside is "More," a pretty funky, smooth track that's pretty nice. And last is "Otherworldly Constructors," "Nies" and "Nies" are the tracks that really stand out to me. Really a good record overall. -CL

It's alright, but kinda weird. "Happi-

B:PM - "Project : PM" - Guidance Recordings

This is B:PM's records debut. First up is, "When the Voices Come (Key-Key Mix)." This track is kicked back, but funky, with some really cool, tripped vocal samples. Really nice. Next is, "Don't You Forget (Dee Dub)." This one is afterwards type stuff, nice and chill, with some pretty nice sounds in it. The other side starts with, "Take You Higher Take No. 12." The bass line in this one will make you shake dat ass till the end. The "Take You Higher" samples are just enough to make this track what it is: sweet as your first lay. Last is "Deeper in the Tones (2 My Mom)." It's good listening, nice after you get home from a party, just to kick back to. The first tracks on each side are the ones that you'll like. Well, if you're cool. -CL

"Fresh and Low" - Guidance Recordings

This is a chilled out, afterwards type record for the most part, but it ends hard. It begins with "Wind on Water." This track has a funky ass beat. Nice vocals, and a "Come Together" sample that fits in nice. Nice keyboards and some other instrument sound that sounds nice. "Slay the Night" is a groove as track with "All Night" samples thrown in. Funky. Now, on the other side... "Intersect." This one is chill, with a funky bassline that really works. The final track, "My Mission" is the hardest track out of all three releases. It's got samples saying/asking, "What is My Mission?" But what makes this track is the sound it possesses. Groovy, funky, and bad ass all at the same time. Overall, each one of these records are really good. Check them out, and keep an eye out for this promising up and coming label. Thanks to Robi for the hook up. -CL

Herbie Hancock "Future Shock" - Columbia Records

This isn't a new release. Actually it's from 1983, but I'm reviewing it anyway. The first track is, "Rock It." This track is the shit. Bad ass electronic music from the early years. Cool ass sounds, with some scratching to boot. The rest of this side blows ass. The other side sucks too, except for the second track, "Autodrive," which is pretty jazzy. If it wasn't for "Rock It," this record would suck, but "Rock It" is the shit. -CL

Snapshot "Uprise" - Big Star Records

This is a loud, hard hitting record. Side A has "Mainfloor Mix." This is the best one: hard bass, piercing synths, nice vocals, and a break that fits nicely. Side B starts with, "Higher Fix Mix." This is similar to side A, but with some acid sounds and no vocals. Pretty cool as well. Then there's "Angry Chants." It's just a looped vocal sound, a couple different sounds, and some small drum rolls. This one sucks, but the rest of the record is really good. -CL

Tori Amos "Professional Widow" - Atlantic

This mainstream star's song has been remixed by Armand Von Fielden and MK on this one. Armand's side is really good, with a groovy, disco feel to it. (Every damn last one of you have heard this, come out!) MK's side is pretty cool too, but Armand's side is the best. -Corey Love

Mouse T. "Peppermint Jam" - Peppermint Jam Records

This label is really nice, first of all, so I can't say anything bad. The first song, "Come and Get It," is kinda mellow, kinda drummy, with the keyboards going nicely, pretty groovy, a pretty fly dance tune. The "Ooo Ooo!" is kinda cheesy, but I love cheese, so it's on! I can dig it. Cheesy house rules. The second song, "Move ya!" is 909 bass heavy, got some claps going, a male on vocals going, "Ugh, ooh, yeah, yeah." Then keyboards come in all good, and the bass is on again... "Move ya!" kicks in then, and some clicks join in as well...work that shit...it's groovin' as well as the first one...shit. The first track on the flip side, "The Feelin'" has a nice beat to it, starts a little faster than the previous side, clappy, drummy, then it gets real spooky, the bass drops, and this crie keyboard thing like looping, some female vocals are going, and the keyboard thing gets kinda cheesy, but it's still pretty decent, but ends much more mellow than it starts. Kinda scary, but you can dance to it, maybe a Halloween tune, yeah that's it. "Umdch" is the last track on this one, it's pretty tricky to start, then it gets keyboardy, clappy, kinda bouncy, a little more bouncy than the rest of the record. Hey it's Peppermint Jam, so get it. Who cares what I have to say about it? Really though, it's more on the mellowier dancey house tip, but all in all good get...bb

Stacey Pullen "Silent Phase- The Rewired Mixes" - Transmat

This record was cool cause it was free, but it's a little too experimental for my liking. "Fire- Rewired" is a really pretty much on the low, like this tribally, Stacey Pullen, duh...inelligent, is the only word I can think of, cause I'm not. But it's really mellow sounding, and I'm hyper, so I've got problems. Real tribally yet mellow. "Fire- Swahili Mixes Mozart Mix" this mix is probably the most: moving mix, it's the most dancey version. Still experimental sounding, but I like this one the most. There's a recognizable beat kicking there for ya, so it's not too terrible, it has some water dripping sounds going on there too. Different. The flip side's "Meditative Fusion- the Kenny Larkin Mix," is like this trancey, percolatory sounding, different thing, with a little bit of violins going for a second. I think it's like keyboards for the most part, with a slight bass kick there. It's kinda spacey overall, but if that's yer thang, it's all good. -bb

Glen Underground: PP 054- Peacefog Records

The first one, "C.U.O. Trance" is slightly tricky the Underground way, with a mellow keyboard, then some strings, possibly violin sounding stuff going, then some crazy keyboards, like Casio or something, kinda trancey 1's pose. Wow, heavy on the cheese, and I'm not sure if it was planned to be that way. Groovy, but pretty cheese. The flip's first track, "Sea Quest" starts out a tad bit deeper, gets a clap in there, has a little groove on, and even gets a little funky. Some vocals come in a little later, really mellow all around but with a funky edge to it. The last track, "Cat N.A. Thy Trap" is darker sounding, a little faster though. It's got that underground feel to it, you know that feel. Claps get going, then some violin again, a xylophone thing in there, keyboards: basically loops this through-out. Not bad, tracky overall but very mellow. -Brenda BEAN

Rekids

HAPPY BEANKOOL

with DJ PHIL FREEART!!

Hiya boys and girls!! DJ Phil of the Free Art!! Massive here now representing the BEAN Magazine. Happy hardcore represented here. Respect to all you out there who know the deal. Now its time to throw your hands in the sky, make some noise and feel the rush!! Onwards and upwards!!

Right... while most of the "rave" music such as jungle, gabber, house, trance, acid and trip hop are represent in printed media- one type of music is not getting it's fair share. That type of music which is called happy hardcore. Some of you out there may be unfamiliar with this type of music. Happy hardcore is first and foremost hardcore, it's high on the beats per minute. Unlike gabber (yes, there is a difference), happy hardcore is music that is fast & hard as well as bouncy & uplifting. HH is pure rave music as opposed to pure "techno" or "house". Techno and house have their origins before there were raves- hardcore is the direct result of raves. Happy hardcore is the bastard son of hardcore (or is it gabber???!!) it's music for all who want to have a good time, it's not just for the "underground". The music has something about it that almost is childish. Cheese is a big factor in some toons.. but what's wrong with cheese?? Like all music, it should be taken seriously... but so seriously that it becomes to technical and "un-fun". It's music to make ya bounce, smile and go crazy to. (Some nut out there is gonna say gabber is the same thing- but gabber is a more fist in the air type kind of music. Hey man, it's all good!!)

For those who really want to

know (or impress other happy hardcore enthusiasts) here's a brief history of happy hardcore (at least stuff that I know)... The country that brought out happy hardcore was the UK. Back in the early rave days, it was all for the most part... hardcore. Early rave music was a blend of acid, Italian house (Black Box and all the piano toons of the late 80's), and techno (a blend of Detroit techno and the harder "new beatish" sound coming from Belgium- Lords of Acid and stuff like that). One thing that the British seemed to like were breakbeats. Almost all the early rave tracks had breaks in them- N-Joi for example. Two of today's prominent happy producers/ DJ's were putting out happy hardcore looong before there was the term "happy hardcore". DJ Seduction put out Hardcore Heaven (I'm sure you must have heard this toon way back in '92) and DJ Slipmatt who back then was part of the group SL2 put out On A Ragga Tip (again- you must have heard this one). I'm not going into full detail... but in the early rave days, there was just "hardcore. Out of the early UK hardcore came two styles of music- jungle and happy hardcore. Many of the hardcore toons got really cheese and almost too happy. Many of the producers started to get into the more darker side. The darker stuff became jungle which brought out drum & bass and intelligent/ jazz-step jungle styles. With all the toons getting dark there were those who still wanted the uplifting rave toons. Luckily there were a few artist/ DJ's that too wanted to keep the happy vibe alive. DJ Seduction started the label Impact and the group known

as the Smarties (you know, Sesame's Treet?) started the labels Knite Force & Remix Records, two of the big HH labels in the UK. As time went on a stronger 4/4 beat was added. That formed a style of HH called 4Beat. 4Beat is huge in the UK and up in Scotland the Scottish took some of the elements of the UK happy (the breakdowns and some gabber sound- so the Scots too have their own form of happy hardcore. And speaking of the Dutch... many artist who once put out hard as rock gabber toons in '93 are busting out happy toons in '96. Take it any way you want, but the happier hardcore tends to be more rave- friendly- not to house-out but not to death heavy either. One thing is for sure, the Dutch like it cheese (and I love it!). The big difference between the Dutch/ Scottish hardcore and the UK hardcore are the kick drums (and the speed- UK stuff tends to be about 160 bpm's to about 180 while Dutch/ Scottish hardcore can start at 160 and go up way past 180). Even as we speak, the sound of happy is changing- less samples, more live vocals. Less breaks, more stomp. Some of the newer toons in the UK are getting into a bouncy sort of trancey sound. The Dutch and some of the German toons have it already.

There... now you know a little history. Here's some "classic" toons that every happy hardcore enthusiast should know.

NRG's I Need Your Loving Do I really have to explain??? "I need your

lovin', like the sunshine!!" It's and old school toon that most kids today wouldn't know... but I could be wrong. Charly Lowmoise & Mental Theo-Wonderful Days

It goes, "I found a love... but it didn't last. Wonderful days belong to the past..." It sounds very trancey. It's a "sweet" song. You gotta know this toon!!

DJ Paul Elstak- Rainbow in the Sky It goes, "I wanna see a rainbow in the sky! I want to see you and me on a bird flying away..." I admit, on paper it sounds cheese, but this toon rocks and it's one toon you should know!! Jimmy J & Cru L T-6 Days It goes "Six days on the run, looking for a place to have some fun. Night and day without your sweet embrace. I'm going crazy." UK HH classic.

Jimmy J & Cru LT- Take Me Away There's 2 remixes of this toon. The newer one being more stompy along with a good slow down surprise that leads into a hands in the air build up. The vocals are most uplifting...

I don't know if you've learned anything about happy hardcore. I

What's up?! Richie Wei here bringing you a new section in bEAN called "Stomp". This section will be about hardcore-gabber music. This issue I will be giving you new's and reviews, along with my top 10.

New releases:

- 1) Always Hardcore remixes = T.T.2BR 5 solid tracks by Body Lotion aka J. Sturevinding with remixes by DJ Paul. 6/10
- 2) Short Circuit = Rot 56 A good record in my eyes but some might disagree. 6 mellow tempo tracks. 6/10
- 3) Nukom = Bastard 007 4 fuck'n hard tracks by D.O.A.'s very own Carl Carinci AKA: Wavelan 8/10
- 4) Sonic Overkill = Speedcore 001 4 extremely, fast, hard tracks by the Noise Junkies 8/10
- 5) Anal Cunt 10" = Strike 013 6 tracks by DJ Sparky - Master Rocco cool samples, very hard. Get it. 8/10

Richie Wei's Top Ten:

Name	Label
1. Chosen Few	Mokum 56
2. Neophyte	Rot 50
3. Tellurian	Mokum 60
4. Lenny Dee- Gizmo	Ruffbeats 009
5. DJ Dave	Ruffbeats 006
6. Nukom	Bastard 007
7. Rob Gee Promo	HB 004
8. Destroyer Feat Enestina	D Bo-1 29
9. Dead By Dawn EP 2x12" Praxis	
10. Freak EP Volume 3	H.O.H.

Wrap Up:

Look for the first Ep by the Stomp Patrol, out late November. Also Positive Entry's return to the Gamma Series...November 30th.

Hard Regards:

Sonic Boom, Frankie Vega, Crazy Eddie (Park Rave NYC), Delta 9, Nicky Fingers, Dan DC, Acetate, Joey (Positive Entry), Sam Kaos, Phil Free Art, and the Mushroom Crew!



CAUTION
HEARING PROTECTION
REQUIRED HERE



STOMP!



PIE-ES-THIPS

WEDNESDAY NOVEMBER 21TH

PARADISE 45
cha

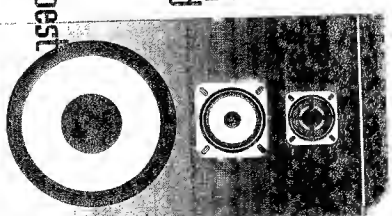
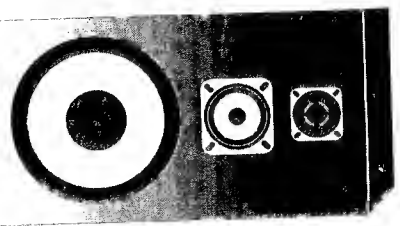
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to squad

DJ PUNK
dancemania

FELIX DA HOUSECAT
clashback recs.

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old milwaukee's best



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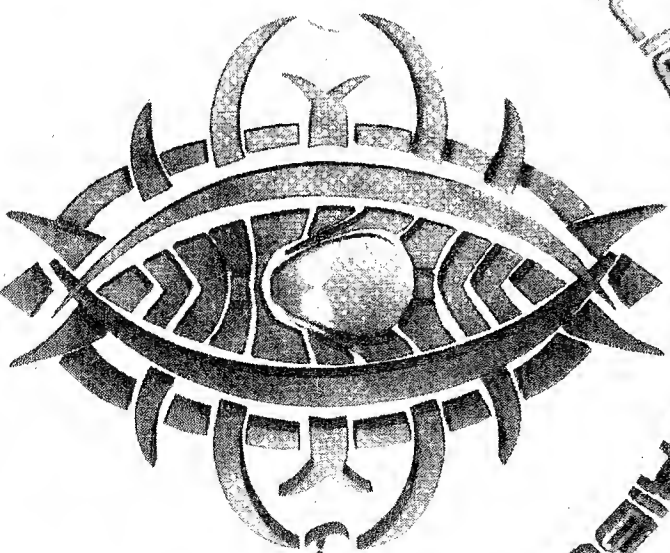
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I had space to kill so I included this lovely pitcure of Brenda bEAN

chix in the mix



Chiko: AKA "Miss Bio-Booster"

Crew: Newtype + Artists

Styles: Acid Techno

Influences: Miss Dijax,

Hyperactive, Woody

McBride, DJ Rap

Being female and being a

deejay have nothing to do with

each other. When you go to a record

store, the techno isn't cut up into a girls

and boys bin. When you listen to a mixtape, do you

really think about what the person looks like? Music is

something that's supposed to transcend sex, race,

religion, and other labels. It seems though, that

deejaying, especially for raves, is a male dominated

activity. Looking at a flyer, you can sometimes stop a few

female deejays here and there: DJ Rap, Miss Kitten, DRC,

Lady D...seeing them, you may think that female deejays

are a large part of the scene. In fact, women are getting

booked more and more, but for some reason, there are

still many more males than females.

Starting off as a deejay can be hard, especially for a

woman. Many say that it is easier for a woman to get a

gig because it will be looked at as a novelty. That is true

in some cases. But you must remember that not all

deejays look like DJ Rap. I find it almost insulting when a

person is shocked to see a woman deejaying. It's not

very inspiring when you show up to a gig to spin, and

they ask you if you're the deejay's girlfriend.

Unfortunately the success of a deejay is often con-

trolled by who you know. Fortunately for me, I knew

people who were kind enough to let me get my foot in

the door, and to actually spin for an audience. For this

props go out to Louis, Creepy, John, Dave Dennis, Redick,

Billy, Vig, and anyone who actually gave me a chance.

Getting gigs is hard enough business. Now the

question raises, "Then why care if there are only a few

women deejays?" It just seems alarming that there are

not near as many girls as there are boys. Some of the

music that is played at a party can also be geared

towards a male audience. Some of the more "ghetto"

tracks often refer to sex from a males point of view, not

that they are bad tracks, but sometimes people (girls) get

offended.

Basically, women need to get more involved with the

scene, and not just go to parties. It is important that the

scene we care so much about represents all aspects of us.

-C

Chiko's really right about a lot of the things that she

mentioned. Except the part about "ghetto" tracks, I'm a

girl, and "ghetto" tracks to me are the bomb! But I'm a

little fucked in the head, and I know I'm not alone! But

girls do need to get more involved. If you're male or

female, we wanna hear shit from you. It seems like most

of the time, people writing to us are mostly men too.

What's up ladies? I know you have thoughts on shit. I

encourage anyone to write us about their opinions,

especially women, cause they're the silent majority, and

that's totally wack. So voice your opinions, learn how to

PEANUS

featuring
The Whole Darned
Good ol' Gang

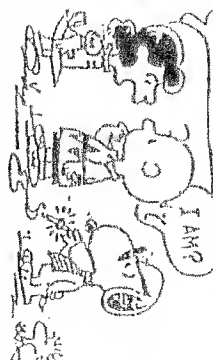
by S.H.S.

HERE'S THE HONORIFICOUS COME BOOK
CHARLIE BROWNE IN THE LIGATION
OF HIS MILLIONS OF FANS..

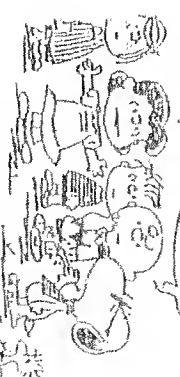


WHAT ARE YOU TALKING ABOUT
CHARLIE BROWNE? YOU'RE JUST
AS GUILTY AS HE IS!

YOU STUPID DOG! WHY DON'T YOU
QUIT TRYING TO BE SOMETHING YOU
REALLY AREN'T?



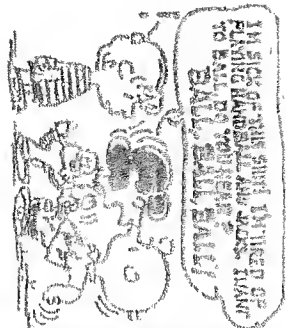
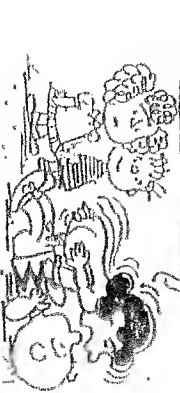
THAT'S RIGHT, WE ALL ARE!
I DON'T GET IT.



I'M TWENTY SEVEN YEARS OLD!
WHY SHOULD I LOOK LIKE A SNATCH?
IS THIS THE SNATCH OF A NERD CHILD?



COME ON CHARLIE BROWNE BALL ME!
THIS IS THE DAY THAT THE PEANUS
GANG GETS LIBERATED!



IN SICK OF THE SHIT I'VE HAD OF
FLORIDA HANDBALL AND JAZZ. I WANT
TO KILL YOU! YOU'RE A BALL BALL BALL!

COME ON EVERYBODY,
GET LAID!



NOW THAT'S
MORE LIKE IT!

GLORIOUS, BRACCP,
LOOK WHAT WE'VE STARTED!

Who the hell are you people out there? I mean, for real. There are so many people at parties sometimes, and then sometimes there aren't. Who are you, why do you go, what do you do there, what do you like... This is our interview with you, the ravers. All you gotta do is circle answers, or fill in the blanks. In order to have unity we must all have a common cause. Is unity even possible amongst so many different cultures, styles, wants, and needs? We wanna know, so fill this out and get it in the mail to us now. The 69th entry will receive a free BEAN T-shirt. (*Only one entry per person, don't get crazy.) Get busy!*

(PLEASE CIRCLE OR FILL IN THE FOLLOWING)

Gender: Male Female

Age Group: 10-15 15-20

20-25 25-30 30-35 +35

Do you live on your own?

YES NO

Do you work full time?

YES NO

Do you go to school full time?

YES NO

Where are you from?

Where do you live now?

How far do you travel, on average, to get to a party?

When do you usually arrive to a party? Avg. Time:

Do you usually stay for the whole party? YES NO

Do you normally attend afterhours parties? YES NO

Do you modify your sleeping patterns to prepare you to stay up all night and party?
YES NO

What's the first thing you do when you get to a party?
Check out who's spinning.
Look for your friends. Take a pill, or other substance.
Other: _____

What drew you to your first party?
Interest in the music.
Culture.
Drugs.
Unity.
Other: _____

What made you return to a second and third, and so on?
Music.
Culture.
Drugs.
Unity.
Other: _____

Have you ever been involved in any other type of scene before?
Alternative Punk/SKA
Deadhead Hardcore
Skateboarding BMX
Other: _____

How long to you see yourself involved in the rave scene?
A few weeks.
Months.
Years.

Throughout it's existence.

Do you prefer a 100% legal party, or does some risk appeal to you more?
Legal Risk

Would you ever participate in an "Outlaw?" (An illegal party where the police are not called, such as a rave or a party where the police are not called, a bust would not be possible due to the possibility of rioting, so on and so forth.) Basically total underground ownership of a party- these types of things currently happen in New York and Europe...could Chicago ever be capable of this type of unsubstable party? YES NO

Do you honestly see yourself as a raver? Why or why not? What is a raver, in your opinion? YES NO

What is the single most important thing about the scene as a whole to you? Is there a scene, or is it just a bunch of fucked up people hanging out? What is your idea of a good scene?

What do you think of commercialization of raves? Do you think that a party sponsored by Mountain Dew or Camel would be a good thing? _____

How often do you dance at a party?
All night, no matter what.
An hour or two.
An hour or less.
Only when the music I like is played.
Never.

Does how long you dance depend on whether you're wasted or sober? YES NO

Is it hard for you to dance if you're not on something, (maybe you think people will laugh at you.) YES NO

When someone gives you a sticker, or candy, and what not, what is your first reaction?
Give them a hug, something similar to what they gave you.
Give them a dirty look, and call them a freak.
Nobody has ever given me anything.

DRUGS
MONEY.

PIR
POWERTIPS.

COMMERCIALIZATION.

WAREHOUSES.

CLIQUEES.

CUT HERE

Once a month or less. Twice a month. Every weekend. More than once a week.

House Acid Techno Jungle
Hardcore Trance Ambient

People Vibe Unity Space Price

Other: _____

Most people complain about the cost of parties, with very good reason. But how much money do you feel you need to bring when you go to a party? (FILL IN BLANK)

Food	Gas	Drugs	Tapes	Clothes
Bottled water	Raver toys	Glowsticks		

.....

Every time I go.	Most of the time.	Rarely.	Never.
Some of the time.			

Drugs do you prefer at parties?
Ecstasy Heroin Coke Crack Meth Acid "G"
Mescaline Nitrous Special K Roofies Marijuana
Alcohol Vitamins Herbs Caffeine Ephedrine NONE

Dirty ass warehouse events for \$10 or less.

(FILL IN THE BLANK)
How long have you been attending parties (traves)? Put down first party if you want.

Is there any particular promoter that you like or dislike? Please explain:

Who is your all-around favorite performer? (DJ or producer)

Do you *enjoy* or create music of any kind? (CIRCLE)

Yes **No**

Have you ever visited any other Midwest scenes? If so, how do you feel it differed from Chicago?

(CIRCLE)

YES **NO**

YES
NO

YES NO

YRS.-cost scene fully stands for PLUR.

NO, our scene stands for PLUR when everyone is fucked up.

Overall, this survey is a learning tool to see why our scene is suffering. We know there is a real problem with unity here, and there are so many reasons why that could be happening. In summary, if you can, please give us a general idea of why you think our scene could be falling apart. Is it a division of the different music categories, is it the drugs, is it the boredom with the same old spaces, the high prices, the venues that give you dirty looks, the powertrips, egos...what do you think it is?

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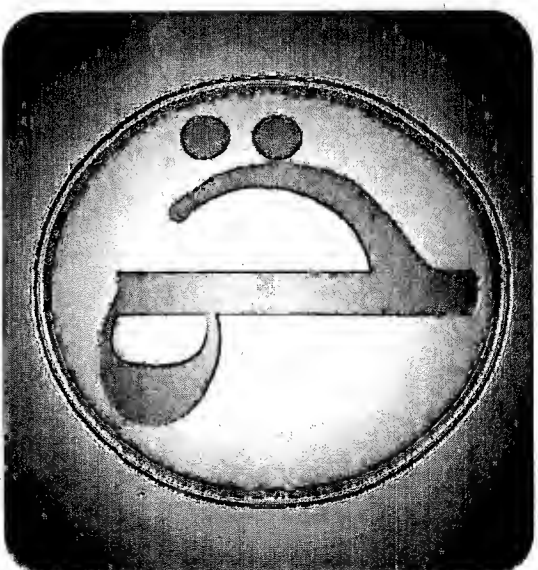
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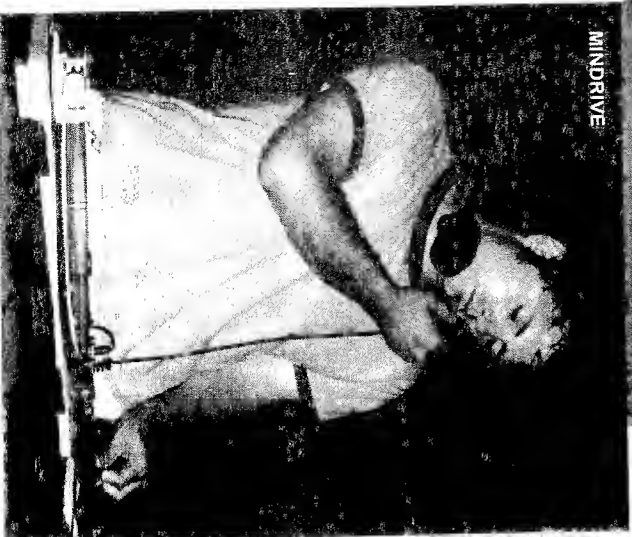
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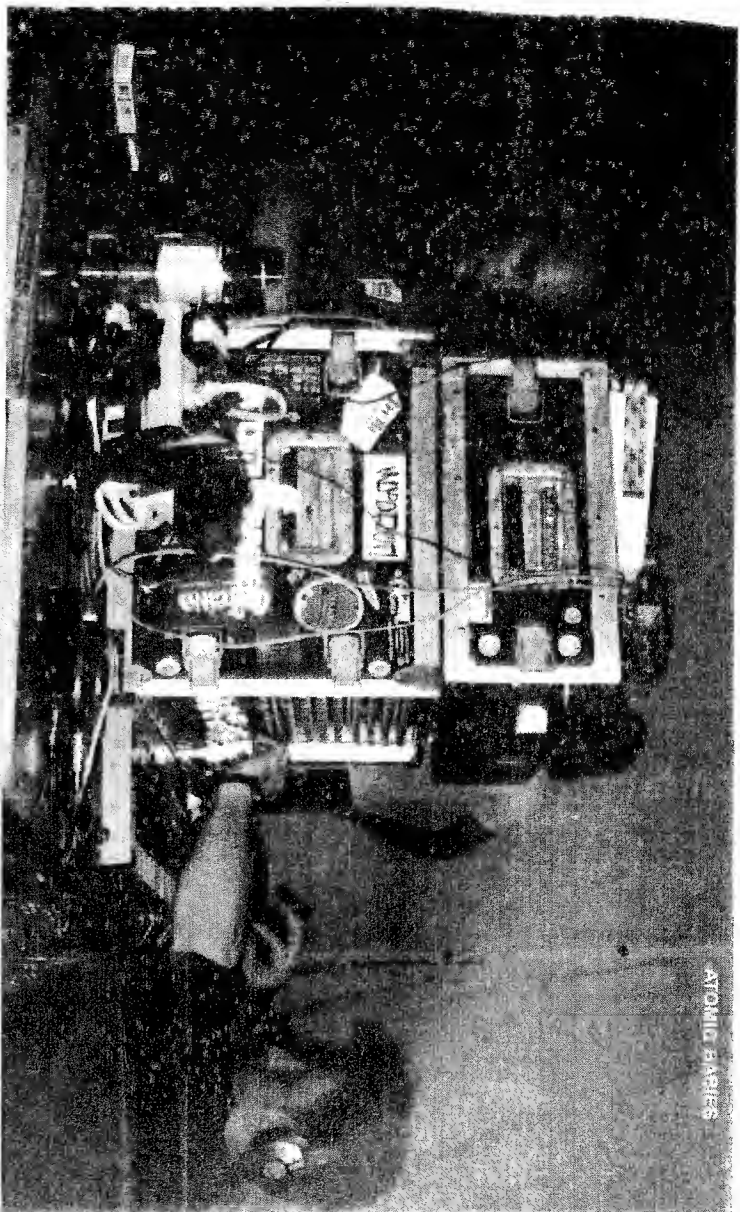


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ATOMIC BABIES



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